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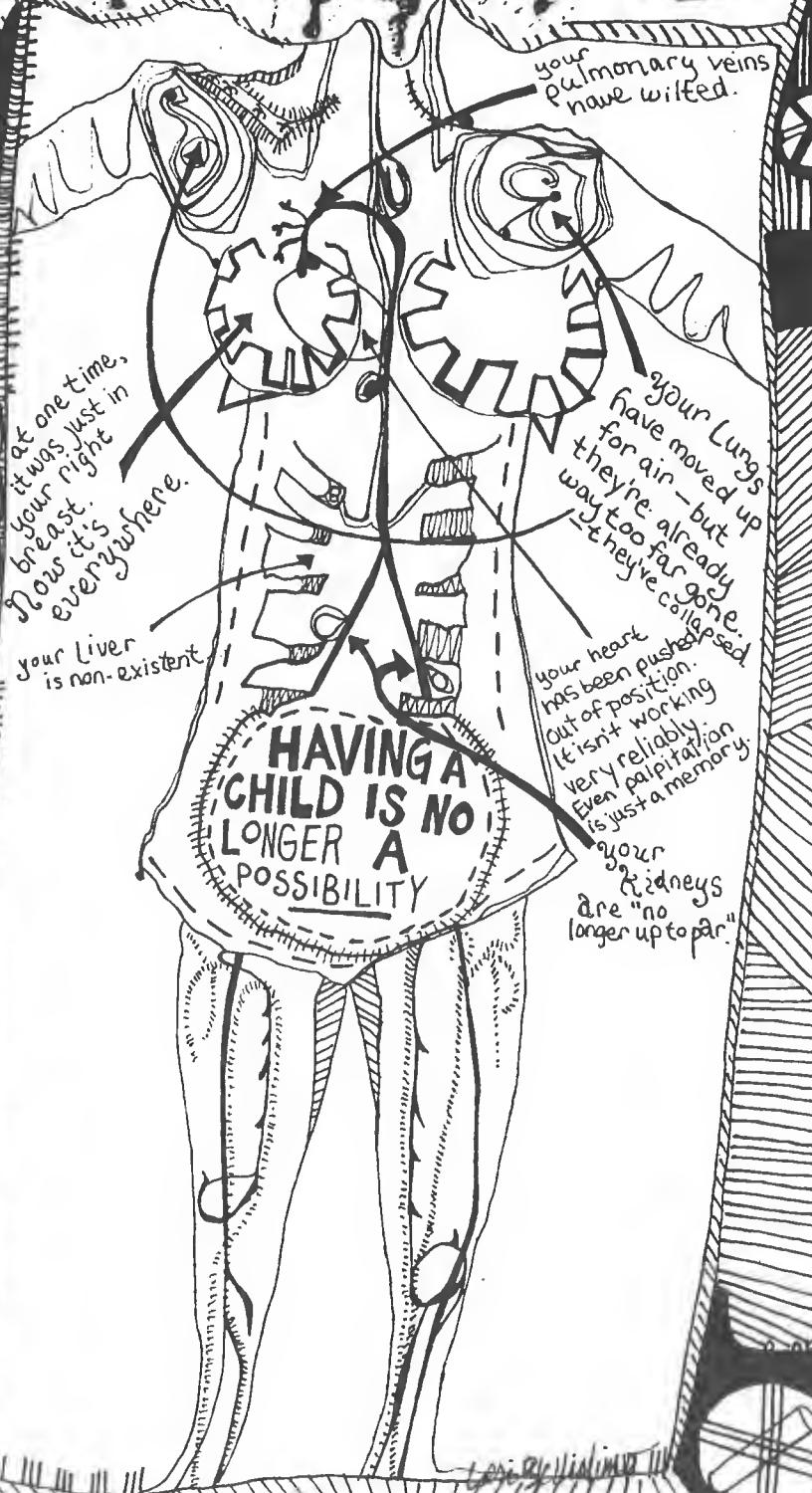
**INSIDE:**

interviews with  
**BORN AGAINST** and  
**RORSCHACH**

# CRASTIC STICKERS

#

6



**WARNING: FAILURE TO READ THIS ISSUE COULD SERIOUSLY AFFECT YOUR HEALTH.**



## **“For people who want to die”**

And for those who crave death cigarettes give you a choice. In addition to bronchitis and heart disease, smoking is a major cause of lung cancer, esophageal cancer, lip, tongue, mouth and pharynx cancer. You want emphysema? We can accommodate that as well. Our product is also a cause of stroke, peptic ulcer disease, gastric cancer, bladder cancer, pancreatic cancer and renal cancer. So if you want death, we provide the options.



# **BRONCHITIS & HEART DISEASE**

**WARNING:** Heart Disease is the  
Number One Killer in Canada.



photo by Blaine Speigel

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Anti-Schism/Subvert.....	thinning the herd
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Disposable Heroes of Hiphoprisy.....	hipocrisy is the greatest luxury
Fury.....	resurrection
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Life, But How to Live It.....	day by day
Lile's Blood.....	defiance
Man Lifting Banner.....	myth of freedom
Nations of Ulysses.....	13 point program to destroy america
Officer Friendly.....	beats to make our bassiet barf
Phallocracy.....	don't be a dick demo
Puzzlehead.....	
Resist.....	the solution...revolution
Screaching Weasel.....	my brain hurts
Struggle.....	ep
Z Magazine.....	every issue

### Paul's Plastic Picks

Abolition.....	jesus was a fucking dick
Assuck.....	anticapital
Capitalist Casualties.....	the art of ballistics
Chopping Block.....	grizzly fetish
Corrupted.....	rehearsal tape
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Disrupt.....	'92 advance tape
Excrement of War.....	the waste and the greed
Extreme Noise Terror.....	phonophobia
Harmony As One.....	white darkness
Manliftingbanner.....	myth of freedom
Misery/SDS.....	epitip
Nations on Fire.....	strike the match
Poison Idea.....	dutch courage
Resist.....	10/06/91 advance tape
Sedition/Pink Turds in Space.....	split lp
Slave State.....	evil empire demo
V/A.....	civilisationens bakgrund
V/A.....	give me back

# DRASTIC SOLUTIONS

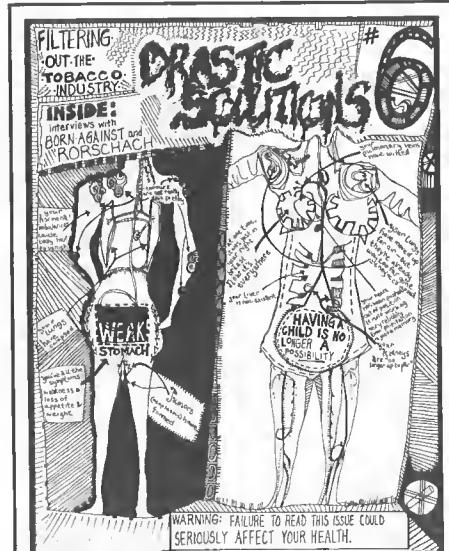
*editorial*

## THE SMOKE FREE SHOW

Welcome to Drastic Solutions #6, our first theme issue. I came up with the idea for a smoke-free zine during conversations Stephe and I had with Born Against and Rorschach. Since a vehement anti-smoking attitude is common to both bands it seemed like a logical direction in which to proceed. Stephe and I, as I'm sure you'll soon be aware, are not smokers. However I was radicalized and deeply impressed by Rorschach - specifically their vocalist Charles. The way he dealt with the issue of smoking on stage - intelligently, passionately, convincingly - demanded that smoking and smokers be confronted. Hence, our contribution to the confrontation. For the sake of your health and mine, I would urge you to read carefully. To the smoking readership: I hope this doesn't come off as hostile, but realize that this is a life and death struggle. I fully understand that you may be unwillingly addicted to tobacco. Hopefully, after reading the following pages you will have found the will to quit.

We (non-smokers), are tired of paying for your filthy habit with our lives. Thankfully, by-laws prohibit smoking in some areas, but the worst dens of carcinogens are the clubs. Many gigs take place in small, poorly ventilated clubs that quickly fill with smoke. Add to that the heat generated by the swirling mass of would-be football players in front of the stage, and you have a combination that makes breathing a task. Many a show I've come out of the club, coughing and hacking up pieces of my lung. Why?? If our alternative is based on a concept of equality (and that's a big IF mind you), then shouldn't respecting someone else's right to good health be of primary importance. I hear so many people claim that we shouldn't allow nazis into gigs, that stagediving is dangerous, etc., but as Adam Against said, "I'd rather have a bruise than lung cancer." We don't tolerate fighting so why should we tolerate an attack on our lungs?

Since I first wrote this introduction, smoke-free shows have come and gone at the Niagara Cafe. Kudos to Simon and Iza and others who had the courage to stand up to a hostile and ignorant smoking minority. Sadly, smoke-free shows were squashed at the Niagara due to the persistent stupidity of a few second hand murderers. The "rights" of a few supercede the right to good health for the rest of us. At least this is the case as far as the pub owners are concerned. The point is that we did have smoke-free shows for a time and for the most part they were successful. Hopefully we can find a venue that will respect our right to life and we can proceed with truly alternative shows once again. To those people who supported the smoke-free gigs, a hearty thanks from us at Drastic Solutions. It was great to go to shows where you could actually breathe and not come home smelling like a smokestack. Respect above all else.



Front Cover: Lori Bellissimo

**Contributors:** Sean Capone (B.A. photos), Justine de Metrick (Rorschach photos) and Jennifer Robinson.

**Drastic Logo and Letter Section I.D.:**  
Chris Iler

**Everything Else:** Paul Abrash and  
Stephe Perry.

**Please Note:** Due to no short oversight on our part we would like to take the time now to thank Joel Robinson for the Bad Religion photos in last issue's interview. And a special Thanks to Excalibur for use of their equipment.

**Back Issues:**  
**Issue #5:** w/ Bad Religion, Moral Crux, Hopeful Monsters, articles on poverty myths, Hardline, Arab stereotyping in Jello's *Die for Oil Sucker*, and poetry.  
40 pages, offset - \$3.00 ppd.

**Issue #3:** w/ Sons of Ishmael, Malhavoc, Brotherhood, Earth day criticisms, and poetry.  
24 pages, offset - \$1.00 w/ any other zine ordered

In Canada only: cheques should be made out to Paul Abrash **NOT** *Drastic Solutions*

**DRASTIC SOLUTIONS**  
**P.O. BOX 664, STATION 'C',**  
**TORONTO, ONTARIO,**  
**M6J 3S1 CANADA**

Paul

DRASTIC SOLUTIONS #6



# LETTERS

## Bad "Karma" Religion

Dear Drastic Solutions,  
re: Bad Religion interview (D.S.#5)  
I saw Bad Religion in December at  
the 9:30 Club in Washington D.C.  
Mr. Brett's amp blew near the end  
of the set and he ended up sitting  
out the last eight songs. I guess  
some hardcore band from Pennsyl-  
vania "lost" some equipment the  
night before.

Shawn Scallen,  
Ottawa, Ont.



## Egos Exposed

Dear Drastic Solutions,  
Mucho thanks for Drastic Solutions #5. Ironically I found a copy of #4 in the washroom at the Bad Religion/Opera House show. On that subject I thought your interview showed Bad Religion for what they are: Egotistic Assholes. I was standing next to their roadie at the show and heard him threaten to pull the plug on M.A.D. because they played 5-10 minutes too long. Thanx

Brian Davis  
SNAFU INT.

## Drastically Inspired

Dear Drastic Solutions,  
The new Drastic Solutions is fabu-  
lous! ...One thing I would suggest,

that I'd find invaluable in a fanzine like yours, is an address list. Both of politically oriented organizations that you support and of bands/zines whatever within the scene that you also recommend. I guess what I mean is the things that inspire you to both put out Drastic Solutions and live your lives the way you do. Know what I mean? An address/information list. That's about the most useful improvement I can think of.

Mark Codcore  
Fredericton, N.B.

## Jack Talks Back

Dear Drastic Solutions,  
Well I got *Drastic Solutions* and I thought I'd take some time to let you know what I think since you always did that when you got *Hippycore*. The printing and layout is excellent. Good size font and really attractive/eye-catching layouts. Onto more important things - the content.

Firstly just the fact that you don't have boring (any for that matter) record reviews makes the rest worth pursuing! That is actually quite brave in the "scene" or what have you. I liked "Poverty Myths" although a lot was quite obvious to me but maybe that's because I'm a college educated pretentious asshole. Good stuff though. I totally loved the idea of critiquing Jello Biafra! Isn't that unheard of? Didn't the punk police issue a warrant for your arrest? Is it a conspiracy? What a concept! And quite original! Although I didn't particularly agree with all of the points or reasoning, the general idea was excellent. One reasoning technique that seems to be flawed is when the author, in order to prove a general

theory uses an example to discount it, and while that particular example may be inconsistent with the overall theory it certainly does not eradicate its validity. For example, if I make a statement like "American culture is sexist because of the history of oppression women have undergone (or wimmin-what-ever)" and someone says, "Yeah, well what about that gay march in San Francisco where lesbians marched for wimmins rights..." I'd say "What about it?". It is true that our opinions of Arabian culture (or any others) are biased by the ludicrous media portrayal etc.....

A follow up article that might be more relevant would be looking at difference between relativism and absolutism and where a line can be drawn. For example, some cultures may practise X,Y,Z and by other cultures standards X,Y,Z are oppressive to groups A,B,C. Do we intervene or do we respect that cultures right to do X,Y,Z? Are there certain issues that are o.k. to intervene and others that are not (human rights vs. those of non-humans, men vs. women's issues, etc...). I think this is the real question at hand. Like I said though ace job and very creative.

Wanted to comment on the HARDLINE article because although I agree that the HARDLINE philosophy is nothing more than whiny fascist rhetoric I must contend with some of the concluding statements, especially "Be critical of the bands you listen to and know what kind of politics you are supporting". Paul I'm sure is well meant when he says this but perhaps needs a bit of a reality check here. It's really nice to censor your record collection by searching for

bands with only cool lyrics and graphics who aren't sexist, racist, homophobic, speciest, etc...(which narrows us down quite a bit...) but to tell you my perception of truth is that you can NEVER know what kind of politics you are supporting. Lyrics don't mean shit in the real world it's action that means something. I know plenty of supposed anarcho feminist vegan anti-homophobic right on cool P.C. people who write songs about how apartheid sucks and rape is wrong but live their lives at a personal level like a competitive/ abrasive/macho fuck (in a nutshell). I think there is a difference between what you say and what you do and as far as I'm concerned what you say don't mean shit unless you back it up with credibility. Where's the creativity?

So why mention it? I dunno. Maybe I'll write an article for your magazine about what bothers me about the so-called alternative scene - CREATIVITY! Where is it? Generic straight edge band, bad metal bands, preachy "political" bands where everyone knows all the cool views but no one knows what the hell they are talking about. Cynical? Yes. Bored - of course.

Although don't get me wrong I did love the zine. One of the few I think I would actually read now-a-days. Hopeful Monsters was the best thing in there, what a bunch of intellectuals. I'd love to meet those guys.

So my main points in concise form:

1. I love you
2. Your zine kicks unholly buttocks
3. I miss you and your sexy dreads
4. Write ASAP

Politically direct not politically

correct — I liked that a lot.

Your buddy j@  
Militant Monster Press

P.S. The other side of the coin to inspiration and possible inconsistency. To cite an example a lot of Simon and Garfunkle songs inspire me in a creative way while a band like Generic with right on generic political lyrics is boring and overdone (although P.C.) and I'm sure S & G are rich capitalist boneheads and Generic aren't. It's just not such a clear picture.

*Jack, thanx for the compliments and criticism. My intention with the Jello article was to get people thinking about the pitfalls of stereotyping; and to assure that the left does indeed critique itself (although not nearly enough). I think that we too often let others speak for us, and don't raise a voice when our position is misrepresented. It certainly is understandable; the left is under such a calculated and relentless attack from conservative thinkers that when liberal voices start speaking out against their own, it seems somewhat counterproductive. More than merely bring attention to Jello's stereotyping and factual errors, however, my message was/is that all voices should be challenged, liberal, conservative or otherwise, and that we not ought to be intimidated by someone's perceived position of authority.*

*As far as my Hardline article goes, I did not intend to come off as naive, I think that you just misunderstood what I meant to say. My column was written to make people aware of certain band's politics so that they can make informed choices as to who and what they want to support. What I guess I should've said was, be aware as you can be about the politics of the bands you support. Of course you can never be 100% sure of someone's politics. Unfortunately it's inevitable that some of my money occasionally finds its way into the pockets of "competitive/abrasive/macho fucks" without my knowledge or consent. But I can only try to be as critically aware as possible. And that was the purpose of the Hardline article; just calling*

*people on their shit and hopefully making others aware of what they're about. That's the least I can do. Hope this clears that up.*

### S.E. isn't Hardline

Dear Drastic Solutions,  
Hello Paul. After reading your article titled "Straight-edge fascism" in number five, I thought it necessary that someone should pen a response to your article and set the record straight on some of the facts you spouted.

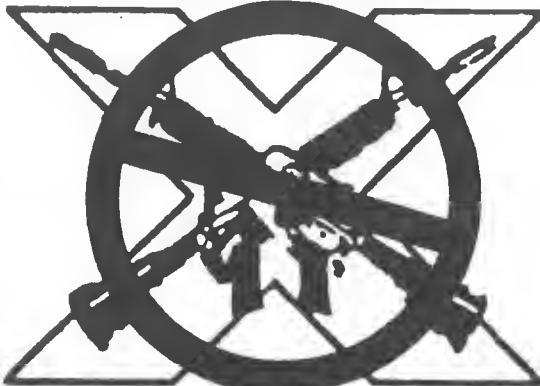
Before I begin, I'd like to make two things nice and clear...First, I don't believe your article was intentionally incorrect, nor do I believe you are/were aware of the misinformation you printed as the truth. I don't think that Paul Abrash would do that. You seem a decent fellow. Everything I have previously read of yours seemed to be extensively researched and well-written. Why it is that you would get sloppy with finding out the facts before putting pen to paper (about the facts) now is beyond me. Maybe an article on "straight-edge fascism" doesn't deserve seeking the proper information like one on Jello Biafra or something in your eyes. Who knows.

Second. I am not Hardline. I do not sympathize with Hardline. I think Hardline is moronic. I am not homo-phobic and I am pro-choice. Two things (among others) that make me non-Hardline.

Onward. The basic beef (tofu, har, har) I have with your article is that it is essentially an article on Hardline inappropriately titled "Straight-edge fascism." Also, assuming I can count, your article, including headlines and titles mentions the word "Hardline" 15 times. The word "straight-edge" is mentioned 13 times. If that isn't directly linking straight-edge to Hardline I don't know what is. (I realize that the context in which these two words were used is perhaps more important than how many times they were used; however even if I stated the context, it would only further my point)

You say that straight-edge demands conformity. What a pile of shit. Certainly there are conformists within straight-edge (I won't deny the obvious) just as there are

## STRAIGHT EDGE



### & AUTOMATIC WEAPONS DON'T MIX. JUST SAY NO TO DRUG FREE YOUTH WITH GUNS.

BROUGHT TO YOU BY COMPASSION IN ALL THE WRONG PLACES ACTION GROUP. THIS IS OBVIOUSLY SATIRE BY THE WAY.

conformists within any social formation. Straight-edge perhaps seems silly and mindless to you so you condemn it. You and any others who perhaps roll their eyes when you hear the word straight-edge. I'm only guessing of course, but that's conformity: As a person who is straight-edge in Toronto I am already condemned in many people's eyes. I am not conforming to what they deem as cool and reasonable. To be honest Paul, if I really wanted to be a conformist in this neck of the woods, I'd publish a poetry zine, go nuts on emo-crap/Nirvana plumb and smoke coffin nails & hang at Sneaky Dees. My point here is that in Toronto, straight-edge is anything but conformity. And I wouldn't stop even if it was the norm.

Hardline is fucked up. It is kind of scary that most Hardline people seem to be ex-straight-edge people. Perhaps they feel disillusioned with straight-edge and seek something else. Who cares.

I would like to ask you a question. I would like to know if you've ever read any Hardline literature, interviews with bands or written letters to Hardline people. I would like to know where you got your information. I'll bet dollars to donuts your information sources were second-hand mail correspondence. I think it would be okay to write an

article coming across as opinion on such information, but yours is one of self-assured fact.

So why do I care? For the most part I don't. I find your articles' contents fairly predictable, to be honest. However I have spoken with a few people (as has some of my fellow "straight-edge disciples") in the T.O.H.C. scene who expressed a bit of surprise upon finding out that Hardline people think straight-edge is stupid or finding out that if you're straight-edge, you're not necessarily Hardline. Maybe that's scary. Everyone who thinks straight-edge is just a song by Minor Threat now thinks I'm Hardline or something. Thanks tons.

I knew this would happen,  
*Adam Carr*  
Arm's Reach Multinational

P.S. Just a note: Crossed rifles were also used as a trademark of the Black Panthers in the mid-60's. P.P.S. I suppose you can take this whole letter and apply it to your Crisis Of Faith song "Hardline".

*This is insulting. Drastic Solutions has featured articles on the Palestinian struggle, homelessness in Toronto, toxic dumping in the developing world, the Gulf War, Earth Day, Native struggles in Canada, vivisection, Arab stereotyping, the*

fur industry, censorship and more; and what does it take to provoke a landslide response from the readership? An article criticizing straight-edge. I hope you'll excuse me, Adam, if I don't shed a tear for the hardships you and your people have endured.

You've disagreed with my claim that sxe demands conformity, yet fail to back up your belief with any evidence to the contrary. Yours is a matter of opinion, not fact. I provided examples to back up my assertion and here's another. There are many people who are drug free. Only a fraction of these people label themselves sxe. Why? When the whole X on the hand thing began it was revolutionary. Now it's just trendy, a symbol of conformity. Of course, this is also just an opinion, and the issue of conformity only becomes important in the context of the entire Hardline article. And that was clearly the point of my column. My problem is with this violently homophobic, anti-choice movement which is a threat to the rights, indeed the lives, of men and women.

But your only concern is that I have associated Hardline with your sacred philosophy, an association you confirm with the line, "It is kind of scary that most Hardline people seem to be ex-straight-edge people." [Overkill Records, which came up with the "Straight-edge and automatic weapons don't mix" graphic we used for the article, knows more about Hardline than either of us and they've made the links between it and straight-edge. In the next letter Ian MacKaye says that he "understands the unfortunate link" between the two, so I certainly don't think that I was out of line in drawing the comparison.]

You've questioned the validity of my sources and stated that you'd bet dollars to donuts my info sources were second hand mail correspondence. Well, no kidding, detective. If you'd bothered to read my article a second time you'd know that I derived all my quotes from a letter written to Mike Bullshit. I received a copy of that letter, as did many others, via Overkill Records. The letter was written by

Jason of the Hardline band Blindsight so the information I related was straight from the fascist's mouth. I quoted the letter directly, and made little interpretation of its content. As far as I'm concerned, Jason slit his own throat with that letter, and he made it quite clear where he and his Hardline buddies stand.

The rest of what I wrote is a matter of opinion, 'tis true. But since that I believe my opinions are rooted in reality, I state them as "self assured facts." Your letter has done little to change my opinion of sxe and done nothing to alter what I perceive as fact. Indeed, your letter only confirms what I fear about sxe militants who are so ready to jump to the defence of 'the virtues of sobriety' but are hesitant to speak out against much else. Of this, you are a glowing example.

What has been consistent among the responses I've received to this article is the ability to twist my words. If you claim that I've equated sxe with Hardline, you haven't been reading very carefully. In my column, I first refer to

Hardline as a hybrid of sxe and homophobia. A little further on I present sxe as a movement "offering some positive and sensible values." And to make up for any possible ambiguity on my part I close with, "I hope this treatise doesn't come off as a condemnation of straight-edge in general, my concern lies only with the fascist Hardline movement." Tell me Adam, how could I make it any clearer than that?!

So what's the point of your letter? Your basic beef, as you put it, is that I titled my Hardline article "Straight-edge Fascism." Well buddy-boy, look again. It was titled, "No Tolerance For Hardline" and subtitled, "A New Label, a New Movement, Presents a New Form of Fascism." Nowhere in that headline do you find the words "straight-edge." I was not the person who came up with the "straight-edge fascism" title that we used on the front cover. It came from a person who has been straight-edge for a number of years and as far as I'm concerned, is about as far removed from your



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*brand of sxe as he is with Vegan Reich's. So if you still have a problem with that particular description, perhaps you should take it up with him. You know who he is.*

*So I'm still at a loss to find a point to your letter. Aside from alerting us to the number of times I used certain words, you've done little else to impress me. I wish that you, and people like you, would get as fired up about the true oppression of people as you do when someone criticizes your pathetic little pseudo-movement. Wake up.*

*Paul*

*P.S. A quote from Jorg of Enemy's Voice zine summarizes my feelings about you and your letter. "Why do they shout 'drug free youth' all the time when they don't use their drug free heads?"*

*P.P.S. You make the claim that you are not a Hardline sympathizer yet you defend their use of crossed automatic weapons in the Hardline logo by equating it with the legitimate struggle of an oppressed people, namely the Black Panthers. It is utterly disgusting that you would associate the two movements and I believe this says more about you and your allegiances than anything else you wrote.*

*P.P.P.S. It may interest readers to know that Adam distributes a militantly intolerant, anti-choice straight-edge zine called "Straight Out." I guess this shouldn't come as much of a surprise.*

## **Idiotic Implications**

Dear Drastic Solutions,  
Eventhough I understand the unfortunate link between the Hardline people and the song 'Straight-edge' which I wrote when I was in Minor Threat, you have done me a great disservice by implicating me in their idiocy. Never have I been involved with that sort of intolerance, homophobia, and fundamentalism and your misleading mention insults the fuck out of me.

*Ian MacKaye*

*Ian, if you understand the link between Hardline and sxe then I can't understand your problem with my article. I hardly implicated you in their idiocy. I merely referenced*

*the fact that many sxe people adopted a vegetarian diet after you became vocal about your belief that it was a logical extension of sxe. I become alarmed when people make such drastic life changes without going through any sort of thinking process. My only concern is that many straight-edgers seem to blindly follow the flock (out of step, yeah right), and that there is a danger that more and more straight-edgers (or former straight-edgers, whatever) may adopt the Hardline philosophy. Given the number of interviews I've seen with sxe bands over the last few months who have failed to condemn Hardline, I'd say that my fears are well founded.*

*But it's your hypocrisy that insults the fuck outta me. If you're going to be so defensive about this 'movement' you've spawned then why don't you display the same intensity at your shows as you do in your letters? Last time Fugazi played here you played to an audience of tobacco puffing morons yet nothing was said from the stage about it (For more on this see the Born Against interview). Doesn't smoking violate a principle of straight-edge? It's one thing to jump all over some fanzine editor from Canada but I guess it's another matter entirely to confront a paying Fugazi audience. I suppose it's wise not to offend the consuming constituency though, eh Ian?*

## **Hardline Article Advertorial**

Dear Drastic Solutions,  
I purchased a copy of your latest issue, number five, last week and felt as though it were necessary to communicate a few of my concerns.

The zine is terrific. I will keep the praise short as with a publication which is as strong as yours is, in every aspect, (e.g. content, layouts, photos) you will be getting probably much more original commendation than I can offer. It is one of the best rags in existence and I thank you for it.

While my criticisms are primarily in regards to the lesser substantive, (if substantive at all) aspects of issue five, they are the

only ones I feel comfortable making note of due to my (lack of) educational status.

The first is in regards to your linkage of the ever-so-popular straight-edge movement and the infamous hardline ideology. While I take minimal solace in your identification of the hardline movement as a "dangerous hybrid of straight-edge fanaticism coupled with homophobia," I get offended by your direct affiliation of hardline to straight-edge. Sean of Vegan Reich, who has yet to find the courage to identify his last name, gave birth to the ideology as a reactionary, totalitarian-esque creation with hope of attracting young, primarily conservative male ideologues. His advertising techniques of utilizing the blessed "X" was a deliberate tactic to lure potential followers. My point is that the concept of hardline was not created within the confines of the straight-edge movement; it was devised outside of the straight-edge community and infiltrated in by conservative dorks looking to play one-upsman in terms of who can be the hardest by utilizing radical means. In the article written, I feel as though it is essential to note the philosophy's position on women's rights of abortion, as they take ranks with the Falwells, Bushes, and other anti-feminist dwellers and proclaim themselves pro-life.

To completely contradict myself, while your message regarding hardline was right on, the movement is so unpopular and close to extinction that ranting about it for two pages in your zine provided

Sean and the others with one huge free advertisement. The hardline folks thrive and exist due to notoriety. Bad press increases interest in their activities, and, inevitably, adherence to the philosophy. While I am not totally convinced that it would be the most effective solution, I apprehensively believe that ignoring them would have been better.

My final criticism is in regards to the back cover. While the ultimate message is one which I agree with, these tactics utilizing threats as indolent and moronic as aiming a gun at President Bush reflects a short-sighted and hopefully hypocritical view of the goings-on of this nation and this world. Is President Bush really the problem of his entire administration and the United States? Would shooting him result in the be-all and end-all of world suffering? No. [Maybe not, but it would be a good start. ed.] Such activity would only prove that we, as left-wing dissenters have had to succumb to their norms to achieve the ends of eradicating the primary figurehead in our system. What about possible gun control? How can it be argued that by placing an intimidating portrayal of a presidential assassination on the back of a zine, out of Canada, nonetheless, will result in achieving ends I assume you and I both are striving for? The back cover, and what it represents, seem to diametrically oppose all that your zine stands for. Thank you.

Dan Werle  
Brookfield, CT

## **The Shit List**

This is a list of people who have dicked us around or have not sent merchandise that we've ordered. This list has two purposes. 1) To warn you about unreliable people in the scene, and 2) To get a message to those listed that we want our money/merchandise. All those listed have been sent at least two letters of inquiry (without reply) before making the shit list. If you see your name here and want off, the solution is simple. Send us what you owe us, Chuck.

1. New Wave, A.P.M.C. B.P. No. 6, 75462 Paris Cedex 10, France.
2. Filthy Fuckin' Punx, 4611 1/2 152 nd Street, Lawndale, Ca., 90260, U.S.A.

Dan, thanx for taking the time to put your concerns into words, we really do appreciate it. I think that I've already said just about all I'm going to on the hardline subject, but allow me to contradict a couple of your statements.

I don't believe the Hardline movement is as unpopular and close to extinction as you may think. In fact, if my article could in any way be interpreted as a recruiting tool as you have suggested, then we are even farther along the road to fascism than I suspect. Here in Toronto there are a growing number of fascist bands that are almost unknown to the rest of the hardcore community due to your brand of apathy. Whether or not these bands label themselves Hardline isn't really the issue. The point of my column, and I'm saying this for the final time, was to draw attention to a growing element of the new right. And while you may think that the best way to deal with a problem is to ignore it and hope it goes away, I prefer to confront things directly. Furthermore, it is your kind of head-in-the-sand approach that has allowed things to get as bad as they are. Silence = Death.

### Stereotypes Unintentional

Hi Paul,

Thanks for sending your 'zine and giving me a chance to respond. I think you drastically misinterpreted the intent of my piece. It wasn't meant to perpetuate stereotypes of Arabs, but to call attention to the cruelty of some Arab countries' governments toward their own people. The information I used came both from mainstream, national and San Francisco area underground press articles. Excerpts of many of those articles were used in the collage art work included with "Die for Oil Sucker." As you may know, the propaganda in this country presented by the Bush administration and the corporate media outlets glorified the Gulf war and massacre of hundreds of thousands of Iraqi people as a fight for freedom, to preserve the "free" governments of Kuwait and Saudi Arabia. I was trying to point out that those countries are far from free and their governments are far from Democratic. Recently, a Ku-



waiti tribunal sentenced a man to 15 years in prison for wearing a Saddam Hussein T-shirt and other people to death for being involved in publishing a newspaper without permission of the Amir.

And what about the way wealthy people in the oil monarchies treat immigrant labor?

It has also been reported in the above and below-ground press that the women who drove their cars through the streets of Riyadh without their husbands and without their veils as a protest to the way women are treated in Saudi Arabia, have since had their faces placed on posters by the unofficial and government-encouraged religious goon squad in Saudi Arabia with contracts calling for their death. Again, I don't think this is a reflection of barbaric behaviour on the part of Arab people as a race, but a part of the pattern of on-going human rights violations practised by the governments of those countries. If there were elections in these countries, it would not surprise me if people voted for a government and system a little more humane.

I am sorry if my calling attention to these on-going human rights violations was misinterpreted as a slag on Arab people. It was not my intention at all.

Lick Bush in '92  
Jello Biafra

Jello, thank you for your response. I certainly did not misinterpret the intent of your piece. In fact, I prefaced my critique by stating that I knew your intentions were the best, but that good intentions are not always good enough. I'm sure you're aware that the road to hell is paved with them. Cliches aside, I've had nothing but respect for you and your work over the years, and that is precisely why I felt that something needed to be said. I don't believe that it was a matter of misinterpretation on my part nor do I believe your work was a slag on Arabs as a whole. I don't want to restate my entire critique but you are undoubtedly guilty of presenting certain inaccuracies in "Die For Oil Sucker." That is not to discredit the overall feeling or intent of the piece, which is quite positive. My purpose in critiquing you was to urge people to question all information sources, and to point out that even well-intentioned critics of the government occasionally fuck up. That message will hopefully not be lost on the critics themselves who, in the future, might be more careful when discussing a foreign culture.

My response should also in no way be interpreted as a defence of the actions of the governments of Iraq, Kuwait or Saudi Arabia. I am well aware of the human rights

violations in those countries, and realize that much of Arab suffering unfortunately occurs at the hands of Arabs themselves. But I am also particularly sensitive to the pain felt by Arabs who have been oppressed as a people and continue to be discriminated against in this country and in most others, and who are often blamed for many of the world's problems. You may choose to look at the overall intent of your piece, the bottom line or the big picture. But for those of us who have grown up having to deal with the insensitivity of others, who have heard one joke too many about veiled wymyn, or terrorist hijackers, or convenience store clerks, your stereotypical remarks cut clear to the bone. And it will take a lot more than good intentions to heal the wounds.

### Zine trade Dilemma

Paul-

Hi remember me? I'm that guy who sent you my zine, *The Big Takeover*, for trade. I'm sorry it was such an inconvenience, it has never been a problem in the past, most zines I come in contact with encourage trading and have always been happy to trade. You suggested that I discontinue trading, well I won't do that. Here's a suggestion for you — when you get unwanted trades, you can send the person a postcard and ask for some \$ after explaining your situation. I'm sure this would work and wouldn't cost you more than 30 cents (I think). Anyway, as you can see, explaining your situation to me caused me to pay for your zine. Your ad said your zines are \$2.50 ppd. Here's \$5, 1/2 to pay for #5 and the other 1/2 to pay for #6 when it comes out. It's definitely time more people paid attention to how stupid smoking is — Thank you!

O.K. — about your zine — Fucking Excellent!!! The whole thing was great. Especially the Jello piece and the Hardline piece and Moral Crux, one of my favourite bands ever, and I even liked the poem — I usually hate poetry. Anyway, please send me #6 when it comes out. Until then — Enjoy yourself.

Scott MacDonald  
*The Big Takeover*

*Scott, thank you very much for your letter. This response is to clear up this business regarding trades. Though I'll probably come off as a bit of a bastard, economic necessity is forcing me to make the following policy. Drastic Solutions is available for \$2.50 ppd. unless otherwise stated. Foreign cheques and currency (other than U.S.) will not be accepted. Since I can no longer afford to mail such payments back, I will simply dispose of them myself. I have already wasted a small fortune in stamps mailing back currency that I cannot exchange; as well, I have not been paid for dozens of zines I've sent out in confidence, trusting that some future payment might be sent. Further,*

*Drastic Solutions is not a corporation. Cheques and money orders made out to the zine cannot be cashed and will be similarly disposed of. Basically, I hate banks, and bankers hate me, so if your payment requires that I take a trip to one of those fucking places you can pretty much forget it.*

*As to the specifics of your letter. While you may think that most people you trade with do not have a problem with it, how can you really be sure? For years people have been sending me zines in lieu of payment and though it's almost always pissed me off, I've always sent mine in return. It's only now that I've begun to raise my voice against this intimidating coercion*

*tactic. It is my belief that many of your trading partners feel as I do, but are pressured into compliance. I am simply at a point where I can no longer afford to keep doing that. Postage is much higher in Canada than in the U.S. It costs me \$2.35 in postage alone to mail one zine to Europe. The postpaid price for D.S. is \$2.50 worldwide so even when I am sent money I lose the cost of the zine itself! When I don't get the cash, the whole thing comes out of my pocket and that makes it even harder to raise the money for the next issue. Your suggestion that I send a postcard asking for money ignores the fact that I still have to pay the postage not to mention the cost of the postcard itself. And while*

*30 cents might cover the cost of postcard and postage in Warren, PA., it sure as hell doesn't in Toronto. Basic postage to the States is 48 cents; to Europe it is 84 cents.*

*This policy has nothing to do with increasing profits, it is about minimizing losses. It is also about reducing the amount of junk that I receive each month. As I explained to you in my letter (that accompanied the zine I sent in trade) I am fairly particular about what I read. I suppose if every zine I got was up to the standards of Exedra, Dear Jesus, or No Answers, I probably wouldn't complain, but the bulk of my "trading partners" send me 8 page, poorly photocopied, half-size pieces of shit, often filled with racist or sexist garbage. I've got a stack of such zines up to my ceiling that I have neither the time nor desire to read.*

*I don't believe that I ever suggested that you discontinue trading however. What you do is your business, but if it's a suggestion you're after how about this. Why don't you send a postcard in advance to the zine you want to trade with. After all, it is your responsibility and it couldn't cost you more than 30 cents, right?*

*In closing I'd like to state that these opinions do not necessarily reflect those of my co-editor, Stephie 'The King of Queen St.' Perry. While he has certainly received his share of shit trades, he is apparently not opposed to a continuance of such dealings. Anyone interested in swapping zines should write to Stephie c/o the Drastic address.*

*I'd also like to make it clear that this does not pertain to those with whom I have happily traded with in the past. You know who you are. I am also not opposed to trading with new people. If we have never corresponded and you want to trade zines, just write me a letter in advance explaining what kind of zine you do and I'll let you know if I'm interested. This is what I do with others, and can only expect the same consideration in return.*

*Boy, I can't wait to see the kind of mail this is going to provoke. Get all the highlights in issue #7 kids. Goodnight.*

**Get in your letters for issue #7**



## Death comes riding in

One of the purposes of tobacco advertising is to shape how others perceive the smoker, and his or her own social and self image. To the extent that peer pressure plays a role in a teen's decisions, many kids' perception of smoking has in turn been deliberately shaped by ads. The prime motivation for adolescent smoking is "to display his/her new urge for independence with a symbol", according to corporate studies. Ads for Marlboro pitch the brand as a symbol of independence, for the cowboy is self-sufficient with no boss, parent or teacher. Selling nicotine, as a symbol of independence—a substance documented by the U.S. Surgeon General as both addictive and lethal—is both ironic and tragically deceptive. *Adbusters*



# RORSCHACH

This interview took place at the Union in Peterboro on August 5, 1991.

**Where did you get the name...**

**Nick (N):** I came up with the name. I got the idea from *The Watchman* comic book, but I didn't want it to mean that. It's based on the psychological test, which is the Rorschach test, which is a personality test. What the name means is that everything is open to interpretation.

**Charles (C):** There are millions of interpretations of the same thing as the ink blot tests prove. Everybody who is shown an ink blot test sees a different thing.

**So can that pertain to your lyrics as well.....**

**Keith (K):** Sure. They're open to interpretation.

**C:** It wasn't meant to be totally tied in like

that, but in certain songs it happens to be like that.

**Well that's the impression that I get from your lyrics, is that they are very interpretive. They don't seem to come out and state things in very plain terms. You use single words or phrases to convey emotion....**

**N:** That's the way I like it.

**Highly emotive words that key in certain meanings....**

**N:** It takes me two or three months to write a set of lyrics usually. I look for good words. I like the way they sound. I write lyrics the way we do music.....the way something sounds. It has to have a sound, but the meaning has to be good too, obviously.

**That whole connection with the name of your band and your lyrics, I thought you**

**guys were psychology majors.**

**N:** None of us are.

**C:** I took a psychology course in high school. That's as far as I've gone.

**N:** I've never even taken a psychology course.

**So it had nothing to do with your course....**

**C:** The song, Pavlov's Dog originated for different reasons, but I was introduced to Pavlov and Pavlovian experiments through that psychology class. But the reason I wrote that song was because a show we played around February of '89. We played a show at the Lismar Lounge in New York and Keith grabbed the mic .....I had just gotten sick and we had John, the drummer from *Born Against* who wasn't in *Born Against* yet and he was playing guitar for us because I couldn't sing a whole set. So Keith was singing those songs that I couldn't

sing. We did a cover song.....

K: We did "My War" and before it I was just goofing around and I said "Any of you faggots want to come up and try take the mic," not thinking the word was offensive. It was just like calling someone a jerk or a dick. Those were my friends I was talking to so it was totally harmless. And after the set Mike Bullshit came up to me and asked me why I used that word because I had offended him. Basically it came down to that word which is conditioned into your system and you don't realize how conditioned you are until it gets pushed back in your face.

C: He (Mike Bullshit) did a page in *Mindset* about what he (Keith) did and what had happened and it got me thinking about how a lot of things like that are, especially in the way that we are brought up....like everybody's excuse for using words like that oreverybody's excuse for doing things is "That's how I was brought up. I've been doing it like that since I was five years old."

K: Most people aren't willing to make the change.

C: They don't even think about it. It just blows my mind that it doesn't even enter their brain before now because that's the way it has been for their whole life. And out of those people that are confronted with it align with that upbringing. That's the way they were brought up and that's the way they want to stay. They don't want to stray. "Sorry to offend you, but that's the way I was brought up."

**They'll also try to justify their words by saying that it's unintentional...**

C: Mike confronted somebody and they said "Well I'm not using it to mean that.. I'm using it to mean asshole or jerk." Mike was like "Well thank you very much. You're calling me an asshole or a jerk." And they were like "No, no not that." and Mike was like, "No that's what you just said." They were like "Oh no I didn't mean that," and it just doesn't click.

N: Now it's to the point when I'm around people who aren't aware of such things and everyone I know says "Fag" or "Homo", I just hate that. It's like somebody calling me a "Nigger". I hate it.....and I say stuff to people and they look at me like I'm crazy,...like "what are you talking about? It's just a word." People who don't hate gay people but don't understand that it's not just a word.



C: Just as an example, Kieth said to Mike, "Yeah but there are no gay people around," or something like that. Well how do you know that ? Do you know everybody and their sexual preference everytime you're around them and in the case that Keith had said it, Mike was there and it did offend him.. And I'm glad Mike said so. And I hope that everybody that is offended by it keeps saying it and hopefully one day the majority of people will come down on people for using it.

**The cover.....Where did you get the idea from? Where did you get the picture from?**

C: Me and Chris, our bass player, live in a suburban town. He lives right by these woods. In between the woods there is a wood area and a cemetery. In between those two there is a house where a guy use to live. He use to work there and live there. He was like the caretaker to the cemetery. It was just like a regular two story house and it has always been abandoned as far as we know. I live in the same town and we were friends and we use to go play in the

woods and stuff and we would always be told not to go near the house because it was haunted and stuff like that.. One day, when we were about thirteen we said "Fuck It," and we went into the house and we found a box of pictures. That was where those two were.....in the box. Where the picture was taken was in the house on the second floor. The room was in the house. That's a fake story, but we hope you'll print it. We tell everybody that.

N: That's the story we tell everybody.

C: The real story is that we found it in a library.

N: ...but use our story.

C: We can't ever let a fanzine editor go away thinking that's true.

N: ...but it's a lot better than.....we found it in the library. That's boring.

**Is it a real picture....because one side is showing the person setting up....but why would you take the picture and not save the person.....**

C: Oh it's a real picture. We don't know if the person is really dead. It's probably real. Everybody in the band.....we all think it's real. I do. I really think she killed herself.



N: That's what we wonder.....maybe it's a self-portrait.

K: I think she took the picture on a timer.  
C: Yeah a tripod and a timer.

N: Maybe she did it herself. We couldn't find out anything about it really.

K: We tried to get actual permission, but.....

C: We had no permission.

K: We called Switzerland and some shit like that and they just wouldn't get in touch with us.

C: In the book, we found it. It said photo or copyright by Jan Saudek.

N: ....and it's a woman in the photo.

C: We don't know if that's Jan Saudek in the photo.

**You can stage hangings relatively easy.**

C: Yeah, that's true, but it looks real. We don't know if that's Jan Saudek in the photo, but it does say copyrighted by Jan Saudek so we tried to get in touch with Jan Saudek. She does exist, so if that is her in the photo she is not dead. We don't know. Everytime we call there, the person on the other end of the phone says "She's not in right now. She'll call you back." We've

called Switzerland about ten times.

N: We said we wanted to use the photo for a school project and they never said anything. They said they'll call back.

C: The reason we used it is because it's disturbing.

**Yeah it's very disturbing.**

C: A lot of people come up and go "Ooo, that's gross!" and three out of the five parents in the band said "Why did you do that to your record cover?" They came back and said "My mom really hated the record cover," and I went "Yeaahhh, that's exactly what I wanted." I didn't want.....especially today in punk rock and all the hardcore stuff everything is looking so tame. Everything is coming out looking so polished.

N: Some records are offensive in a different way. Like Venom records have people getting raped on the front cover, but this is offensive more in the way of "Hey you fucking idiot," and kicking them in the head. You know "Wake up and look at this."

**Did you use it just merely for shock value or is there a deeper meaning....**

C: Well it's like "Look at this. How can people do this to themselves?"

K: It also goes along with the song "No one dies alone".

N: It fits in with a lot of our songs.. Some people miss the point and like it just because it's sick. Somebody said we were sexist because we used it.

**Have you had trouble in the stores with it....**

K: No

N: We put a sticker that says "Fuck" on the front.

K: Yeah "File under FUCK".

**Yeah what's the meaning behind that....**

K: That's just the whole bag on In-Effect Records. Taking Scatterbrain and 24-7 Spyz records and putting a sticker that is the exact same size but it says "File under ROCK" so they don't get stuck in the hardcore sections.

C: Well they put it on all their records. They put it on everything that's not hardcore. Everything except Killing Time and Sick Of It All albums that In-Effect has put out they have "File under ROCK". **This is their message to the record stores on where to put them.....**

C: All the big stores. Sam Goody's and Tower Records.

**So they are labelling themselves....**

N: Yeah, but they don't want to be associated with.....They tell us over and over again they're a hardcore label and they are working for the street bands and everything

K: ...but then they turn around and censor them.

N: ...and then they go "File under ROCK", but we just said "File under FUCK". Fuck you, ya' know. If you want to be offensive just put "Fuck" on your cover.

C: There is no category for this and you probably won't want to put it on your shelves and if you do, it's probably going to catch someone's eye to pick it up turn it over and go "aaaawwww!", like double wammy. Fuck you twice.

N: It says "Fuck" on it and then there is a woman hanging herself and then if the person leaves, well fine.

**But mainly it's a real fuck you to In-Effect....**

C: It's a direct line at them, it's making fun of them and making them feel embarrassed. If you saw the sticker "File under ROCK" the only thing different is the "F"



and "U". That's it. It's the exact sticker. Size, dimension and the letters. We got the stickers copied.

N: People in New York get the joke. I don't think a lot of people get the joke. It doesn't matter. A lot of people love it. I see people with the stickers go "File under FUCK. Yeah. Cool."

K: People ask us if we have extra stickers.

C: The cover goes along with the album, the name of the album, some of the lyrics.....

N: Actually, I wouldn't care if every band that I knew put that sticker on their record, ya'know. I think that would be kind of funny.

C: It was just like what could we do....what kind of cover could we get.....

N: We didn't want the typical.....Some people could say that it looks like a Discharge record or something, but I think it is more of a black and white - disturbing photo. We were almost going to use photos of....

K: ....people burning and dying....

N: ....but they didn't hit home as good.

C: What I like about the front cover is that people have no idea of what's going on?

N: It's a concept.. It's a woman hanging something up. You got to flip it to figure it out otherwise, it doesn't make sense.

**It's very depressing....very bleak.**

C: Well the whole record is very bleak. The production, the vocals, everything about it....

N: ...just sounds dreary.

C: Kind of like a metal version....It leaves you like a Joy Division cover would.

N: Yeah, like a metallish Joy Division album.

C: It doesn't sound like it, but its the mood.

## ABC-NO-RIO

**Okay, lets talk about ABC-NO-RIO. Are you involved with it in anyway...**

N: We go there.

C: All three of us have been going there since the first show. We've been there since the very beginning.

N: We've seen almost every show there.

C: Bar these three months that we've been

on tour, we've been there every week just about. We aren't involved as we'd....., but hopefully we're going to get.....I'm getting more involved when we get back. Me and Adam and John. We want to get busy booking shows there and stuff. It is something that...That is as truly independent as you can get.

**How does it operate....Does it work like Gilman Street or.....**

C: ABC's is a museum funded by government grants. It has a board of directors and many things are voted on. They allow us to have shows because of the fact that it is an independent art form, that simultaneously raises needed money for the place. Whatever money we give them is what they accept. As I understand now half of the board of directors that wanted shows got caught embezzling money and the half remaining doesn't want shows. So the closing of ABC's to shows is unavoidable. It's just a matter of time.

N: ....and it just so happens that all the new bands in New York were popping up at the same time as the club came around.

C: Our first show was in August, before ABC's and our first show in ABC's was in December. So it was like right when we started. **Citizens Arrest**'s first show was at ABC's and **Born Against** was about eight months old and they were just getting big. And **Go!** had just started. Everything had just started, all at that time. Everything, it was just so coincidental and because there was that place to play.

N: Not everybody even knew each other.  
C: Put it this way, the first show we played there, us and **Citizens Arrest**.. Nine people showed up and it was two dollars. Now if we played, there would be a hundred and fifty people showing up. So you can actually take it from there.

N: It's come along way. A lot of people think that it was a place that twenty friends got started and then they all formed bands.

C: It was all Mike Bullshit.

N: It was totally coincidental. Most people didn't know each other and they all got to know each other because they wanted somewhere. A lot of people think it was a clique and it never was. It was people who wanted to go to shows that still wanted to go to shows. The people that didn't want to go to shows just didn't go to shows once CB's closed. It was the people who were really into it who still wanted to see shows.

C: If you wanted to see a show at ABC-NO-RIO's around the time it opened, you had to give a shit. You had to find it. You had to look for the flyers and then you had to look and ask where Rivington Street was. You had to ask how to get there.

N: It's far from CB's.

C: It's like 5 blocks from where CB's was.

N: It is nowhere that anybody would look for a club.

C: They don't advertise in any papers so no idiot could pick up the local paper and go "Oooh a show."

N: So what it turned out to be was just the people who were really into hardcore and not people who would come around to smoke cigarettes and hang out and slam and piss people off. Now its got the label of just a bunch of people, friends, like a clique and that's what it has become.

C: Anybody who comes there.....If you come there for six weeks you make thirty

**...One show I told people if they wanted to know what it was like to have cancer then come up to me and talk to me afterwards and someone tapped me on the shoulder five minutes after we played and said "Do you have a light?"**

friends. And those thirty friends will introduce you to fifty more people and you know everybody there, eventually.

N: .....and it is basically the same people every week now, but it's not a clique.

C: That's not a fault. Anybody can go and 99% of the people will be accepted with open arms., which is the difference between this and Gilman. When I went to Gilman, I thought it was just like a regular show. It was cool, but it just felt like a regular show. Although the Oakland Warehouse felt more like ABC-NO-RIO.

K:.....because it was goofy.

C: At the **Cringer** show at ABC's there were 300 people there and I knew about 200 of them.

**300! I didn't even think it had that kind of capacity.**

C: 300 was packed.

N: Well there is two floors. A lot of people were upstairs just listening.

C: Upstairs is like record tables and we would sit and hang out and downstairs is the club, but you can hear without seeing the bands, you can hear perfectly upstairs. That's amazing. There was a club in Detroit for a while called The Hungry Brain which was the exact same thing.

C: Well at ABC's at first, we played the cellar and we were on gravel and it was like 15 degrees.

K: If you jumped up where you would land dust would come up.

N: The crowd had to wear gloves and hats.

C: You had to wear fingerless gloves to play your guitar. It was really fucking ridiculous.

N: It was like 15 degrees and there was ice on all the steps.

C: Since then they have replaced the floor upstairs with the money that they were making. They patched the floor and built a stage downstairs. They built a soundbooth. They ran all the wires. They have a P.A.

now. They have lights now. For the first show, Mike came in with a lightbulb and a backpack. We had extension chords running from the third floor all the way down to the cellar and we were kicking rocks as we were playing.

K: When **Born Against** were playing Sam has a tendency to fall down and he came out all cut up and bruised.

N: It's a lot different now, but the beginning of something is always the coolest time. We didn't even know what was going on really until we all look back on it now and go.....

C: The first show at ABC's, me and Nick brought our shitty four track basement piece a shit seven song demo and we went up to Mike and said "Mike, here is our demo. Can you listen to it and call us for a show?" and he looked at it and he went "How about playing in two weeks?" He didn't listen to it. He didn't give us any run around.

N: Until then we couldn't get a show anywhere. We were like "I don't know, do you want to go down to this new place?"

K: We would call up the Anthrax every other day.

N: We sent some tapes to CB's.

C: He would go to CB's three times a week.

N: So we were like "I don't know. We'll talk to this Mike guy. He'll probably tell us that in two months he can get us a show. He was like" Okay two weeks." We were like "Yeah, Wow!" He never even heard us.

C: "Two weeks. You're playing with this band and this band," and I was like "Cool."

N: We could've been shit.

C: We played with **Outhurst** and **Mr. Pickle**. **Outhurst** was a big band at the time so we were like "Yeah, there is going to be a lot of people." They cancelled, **Mr. Pickle** cancelled, **Citizens Arrest** showed up. Mike called **Citizens Arrest** that morning and said "Hey we need bands." **Citizens Arrest** showed up without equipment so they used our equipment. The flyer outside said "Rorschach, **Citizens Arrest** and anyone else who wants to play." It was two dollars, twelve people showed up, we got nine dollars each, and we left there like "Yeah, we played."



N: It was an open thing for bands. Nobody else showed up. It was a miserable day. It was like ten degrees out. It was one of the coldest days in New York. It was cool, it was fun.

C: Three months later we played with Swiz. Three months after that we played with.....

N: We played with a lot of bands.

C: Now we are on tour playing 78 shows. We just played our 65th show the other day. Two years ago we were begging for our first show at the basement of ABC's.

We got it.

N: ....and now we are going to be playing the basement in two weeks again, so everything is a complete cycle.

**Lets talk about cigarettes. It seems to be a claim to fame. I know here, you've made a lot of waves. You certainly made an impression on a lot of people. Is this something that you talk about at every show and what kind of reactions have you gotten about it.....**

C: Yeah, just about every show.

K: That's the most standard thing about the show.....

C: That's like the only thing that I talk about at every show. The reactions that I've gotten, well I've had lit cigarettes thrown at me. I've had empty packs thrown at me, I've gotten non-lit cigarettes thrown

at me. I've gotten told to shut up.....

N: We've had smoke blown in our faces.

C: In Chicago there was this guy who made it his point to stand.....I didn't know it until afterwards, that there was this guy, who after I said something, stood next to the stage and made it a point to blow smoke in our face. There were three shows where someone would ask me for a light and then would walk away laughing.

N: Yeah, that happened to me and I didn't get the joke until after. I didn't get what they meant.

C: I only said this at one show. One show I told people that if they wanted to know what it was like to have cancer then come up to me and talk to me afterwards and someone tapped me on the shoulder five minutes after we played and said "Do you have a light?" Not making fun of me, just totally oblivious, not having any clue to what I had said or not even registering.

N: and then people would talk to him and go pheuuw (**Ed Note:** making a smoke blowing noise) "You guys were awesome." Not even paying attention.

C: In Minneapolis, I was talking to this guy for half an hour who was asking "What was it like man, what was it like?" I was telling him all about what it was like to have cancer and he reached into his pocket took out a pack of tobacco. Reached out and

took a rolling paper out, made his little cigarette and went like this and was about to light it and in the middle of asking another question I just walked away. I couldn't fathom what the hell was going on there? There has not been, especially in this punk/hardcore scene, there has been only about two clubs on this whole tour that you couldn't smoke inside.

**Okay so you've told us mostly about negative reactions, were there any positive reactions to what you were saying.....**

N: Not really.

C: Yes, yes there was, which was kind of cool.

We played a radio show in Los Angeles called KXLU and I said something like "Cigarette smoking caused my cancer. If you smoke cigarettes, I hope you get cancer," or something like that. I said something really short and to the point like that and after the show someone called me. A guy from *Flipside* who goes under the name of Thrashead called me and went, "Like yeah man, I heard what you said and that fuckin' sucks, man. I had the same problem as you, man. I had an infected lung that I have to go to the doctor to get drained every four months because of second hand cigarette smoke. I know exactly what you mean. I'm totally with you, man. That's so cool."

N: I didn't realize that happened. You never told me about that.

C: I told you right after it happened. I told everybody, right after it happened. I talked to him for like fifteen minutes.

N: He called you on the phone?

C: Yeah he called the radio station and asked to speak to me. That was pretty cool, but it wasn't like.....I have yet to have someone come up ..... that was a positive thing, but at the same time I have yet to have somebody come up to me and go "Man, I never thought about that. I don't know if I am ever going to smoke, anymore."

N: I see a lot of straight edge kids clapping a lot when we say that..

K: Yeah, but they are converted, though.

N: They might misinterpret it.

C: I can only urge ..... it's sad, but it takes something like getting cancer to make someone stop smoking.

Is that your intention ? I mean it's very confrontational.....

C: My intention is two things. One, my ultimate goal is to make everybody that smokes, stop smoking. My intention on stage is to make people who are smoking feel uncomfortable and when they have the cigarette in their hand while I say it kind of look around and see if anybody is staring at them. If I can make that person put out that cigarette at that moment then I've stopped that person from smoking for fifteen seconds.

N: I've seen people who are getting into up front when we are playing and then he says that and they kind of just back off and they walk away and they feel like stupid, which isn't really what we want to do. I mean we want to make these people feel stupid, but we don't want to make them leave or turn away.

C: We want them to think about the consequences of their actions.

**Do you think that confronting someone that directly, makes them think or do you think that it just puts them off and makes them become defensive.....**

C: A lot of times, I feel confrontation - confronting someone like that - makes them feel defensive, but in this case they almost have no defense for what they are doing. They cannot defend themselves. They cannot defend the fact that they smoke. They cannot defend the fact that their smoke did give me cancer.

N: Plus the fact that we've got twenty five minutes on a stage and we're in a town for five hours sometimes and we want to make this point, you got to come right out and say it. I mean if you can make a big poster and put it behind us that says "SMOKING = CANCER" and an arrow pointing at him (Charles) or something then we'll do that.

**....my ultimate goal is to make everybody that smokes stop smoking. My intention on stage is to make people who are smoking feel uncomfortable and when they have the cigarette in their hand while I say it kind of look around and see if anybody is staring at them. If I can make that person put out that cigarette at that moment then I've stopped that person from smoking for fifteen seconds.**

But he's just got to come right out and say it.

C: There are somethings where you can say something and the other person can say "Well I don't think that's true." But you cannot say that I did not get cancer. It is a fact. It is confronting them, but it is not putting them in a situation where they can argue because there is no ..... I don't say things that can be argued. Everything that I say on stages are fact. It is confronting them with facts. It's like something that they can't turn around and say "...but my opinion is....." because there is no opinion. Smoking does cause cancer, I did have cancer., and smoking did cause my cancer. Those are the facts and you can't say "...but my opinion is smoking doesn't cause cancer.," because it does.

**Don't get me wrong, I back you 100% on this. Stephe was doing shows in his basement for a while and it was a non-smoking policy in the place, so I would love to see a smoke-free club. Absolutely. The arguments that people have been throwing at me with regards to you are "Well my smoking didn't cause your cancer. I don't even know you. You're from New York, so my smoking specifically didn't harm you. Why are you coming down on me?" And the second one they bring up is "Well what about all the air pollution?" And actually, the third one that somebody threw at me was "How can you rant against smoking when you drive around in a van that pumps out a lot of harmful shit?"**

C: That is the same argument as ..... I mean

to compare it to something as petty as this. It is the same argument as "You won't support big record labels, but you pay your electric bills, don't you. That's a big business."

Well yeah, but....

K: It just brings the argument around to the point of being ludicrous, N: .....like "We're all going to die anyway, so what's the difference."

It'll be the same type of thing. Air pollution sucks too.

C: So give up. Give up. I have to pay my electric bill, so I should give up and just give in to everything. I'm going to die, I'm going to get cancer because of air pollution so I should just give up and smoke or not care about people smoking and add to that. I mean, that argument .....

**It's two wrongs don't make a right.....**

C: and even in that case, five wrongs don't make a right. If it is five things that cause my cancer, if someone stops smoking that makes it four things.

N: Even though we live in New York and we were in Toronto the other night, we went to see Fugazi and Charles was there and I was there and the place was a smokefest. It was disgusting. So the people in Toronto are responsible if I get cancer, I'd say because I was in a room for six hours with people smoking and I tried to keep moving to places where people weren't smoking, but more than half the people there were smoking. I mean it was disgusting.

C: .....and how do you know ..... as ludicrous as their argument is I'll make it even more ludicrous. How do you know that their cigarette smoke did not raise up into the air and fly over to my house. There is no proof. It does rise up into the air because everytime you go to a club and you look up at the lights, the smoke is in the lights and you know it's all up in the air. When the door is open it's going to float outside into the atmosphere. It could go around the globe. What else did you say ? About driving in the van .....

N: Well a lot of people say, how could you use gas?



**Cigarette billboards are so silly. They're just a picture of a woman in a bikini saying "Winstons." It's got nothing to even do with cigarette smoking. It should be like a seedy bar with guys with bags under their eyes and yellow skin...**

...but...not to answer your question, but they build cities this way so that you have to become dependent on cars, so you have no choice.

N: It's the means. The common thing when people say "Why do you support the electric company? You support big business by buying products." Well you could move out into the woods and live by yourself, too, but what good is that going to do.

K: Being a hermit is not going to help everybody.

N: Yeah, I mean if we all start a commune and live out in the woods, it's just going to be us and the commune. You got to stay in the big cities and embarrass people and make people feel uncomfortable.

Something else that just popped into my head that somebody mentioned to me after your set, they were wondering if

N: I wish they told us.

You are very intimidating. People are very intimidated. I know people who were saying that they just wouldn't smoke in your presence, which is good...

C: Adam said this about Youth of Today. Everyone goes, "Oh Youth of Today were

a bunch of bullshit. All the people who use to follow Youth of Today, they are out of straight edge now." Well if for those six months those people followed Youth of Today and didn't do drugs and didn't eat meat and didn't drink alcohol, for those six months then that's six months that those things didn't happen.

N: Youth of Today were a lot more punk than a lot of bands that are around today because they came about in New York when everybody was drinking and throwing bottles and smoking and they came out at shows and started saying "Oh fuck this. Have a clear head." and everything and people were throwing bottles at them. Then they got a huge following because they earned it. Then people came out and said they were bullshit.

C: They came out and said "If you're smoking and drinking at the back of this club, then get the fuck out. I don't want you here. You don't belong here."

N: Yeah and people would be like "What the hell?" because they were rebellious whereas punk bands today have spiked hair and leather jackets and its very safe. I

mean a band like Nausea is pretty safe. They say exactly what people want to hear. They are safe.

K: They've got their anti-war song, anti-god song, and so on.

N: They don't say anything controversial. They all got the perfect dreadlocks and they've got the right outfits. They don't say shit. I mean I like their music, but they don't say anything.

K: They are pretty nice people, too.

C: ...but you were saying about somebody.....

Yeah, there was a point. The question they had for you was what do you think of pot smoke? Do you feel the same way about marijuana that you do about tobacco?

C: Personally, pot smoke and every occasion that I've ever smelled or been in the presence of it has given me an extremely bad sore throat and it gives me a headache and it's been like that ever since I was fourteen, so it's not because I'm straight edge and I have this little clique in my head. The first time I smelled pot smoke I got a headache and I went home with a sore throat. I just couldn't stand the smell of it from day one. My opinion, is it as violent or as vehement as it is against cigarette smoke? Probably yeah.

N: .....but the amount of pot smoke that you get is a far less percentage. I mean when you go to a club there are not 75 people smoking pot. Maybe there is one. At most I've seen one or two and it's still bad, at least I think.

C: .....but also you don't smoke pot like you smoke cigarettes. So it's different. That's why I address cigarettes.

K: I've never seen somebody smoke four packs of pot in a day.

Also cigarettes are sprayed with dioxin and all sorts of crap. They are also using this low level radiation fertilizer, so that not only can you get cancer, but you get the extra bonus of hazardous waste.....

N: Whereas pot, you can grow it yourself and it can be pretty natural in a lot of ways even though anything you burn is carcinogenic.

I mean smoke really bothers me too. My eyes .....

C: Keith and Nick have bad allergies, our drummer has bad allergies, so no one in our band can stand smoke.

So has anybody in the band ever smoked?

K: I tried it when I was 7 and I threw up. I kind of blame my mom for the fact that I had asthma because she smoked through her pregnancy, but also during 1969 - 1970 no one knew.

C: That was like the whole thing. The government exposes its citizens to all this addictive shit, then when they found out that it started causing cancer everyone was already addicted to it. They said "Hey this causes cancer," and everyone who was smoking cigarettes is going "I'm addicted to it."

N: Cigarette billboards are so silly. They're just a picture of a woman in a bikini saying "Winstons." It's got nothing to even do with cigarette smoking. It should be like a seedy bar with guys with bags under their eyes and yellow skin .....

C: .... or a picture of a person in a hospital bed with tubes coming out of them.

K: It should be a picture of an x-ray with black lungs.

Have you guys ever seen *Adbusters*? They did an advertisement at the front of their magazine that had Marlboro Country and it had a picture of a horse eating grass out of a cemetery.

C: My grandfather died because he smoked

***...none of my friends will even dare light up a cigarette around me, not because I'm going to beat them up, but because they understand what happened. They saw me go through it. They saw everything I went through. They saw my hair fall out. They saw weight gain. They saw the operations. They saw me come to their house with bandages. They saw the scars. Adam has seen me come home after treatments with my mother and father holding me up, dragging me into the house.***

two packs of 'Camels' a day.

K: Same with my grandfather.

Although I do agree with you about the smoking, I temper my arguments a little bit or perhaps my vehemence because I know that these people are addicts. I mean they can't stop in a lot of cases.

K: Yeah but you see, there are no real good reasons for starting.. Starting for acceptance, acceptance from who ?

Okay, that's granted, but we've got to go from here.

C: I have friends that smoke and I always explain this to people who smoke and think that I hate them because they smoke. I don't hate a person because they smoke, but I hate the fact that they smoke and I don't want to be around them when they are smoking. That's the way I like it to be understood because I do have friends that smoke and when they do smoke I do leave the room, if it's their house. I tell them not to smoke if it's something that I own or something that I can control. If it's something they control and they smoke I do leave the room. I don't say anything. They know. It's been made blatantly clear. I hate the fact that they smoke. I understand the fact that they are addicts, too but I also understand the fact that most of these people started, most of the people that I know that smoke started when I was fifteen and they started to be cool.

N: I think you can discipline yourself to do anything besides that anyway. People do a lot more things. People recover from hor-

rible diseases and people swim like two thousand miles or something, you can stop smoking. I think the human potential has gone a lot further.

.....but like you were saying, it usually takes something drastic like cancer before.....

C: My mom smoked for 25 years. The day I got sick she quit.

N: There it is. You can do it. Obviously.

C: .....and two of my friends stopped for six or eight months, the day I got cancer, the day I found out. And none of my friends will even dare

light up a cigarette around me, not because I'm going to beat them up, but because they understand what happened. They saw me go through it. They saw everything I went through. They saw my hair fall out. They saw weight gain. They saw the operations. They saw me come to their house with bandages. They saw the scars. Adam has seen me come home after treatments with my mother and father holding me up, dragging me into the house. So like I said I don't want people ..... I want people that smoke to stop smoking after I say that and I don't want people to be afraid to talk to me and hate me or think I hate them because they smoke. I hate the fact that they smoke and I wished that they'd stop. I don't hate the person that smokes. If you went through what I went through. That is something that I talked to this kid yesterday that had the same thing. I hate to eliminate people or put them on the outside, but if you went through what I went through or if you saw what I went through, it would be a lot clearer to you. How to put it and how to be around it and how you would feel when it comes down to it. And if you knew ..... I know what is going to happen to me if I get cancer again. I know that I will be in a hospital bed again for a month and that I will not be able to perform anything. I will not be back to normal for six months. I will have pins in my bones. I will have .....

K: ....a diminished lung capacity.

C: I will have a damaged heart. Less lung

capacity. I'll have lost 50 pounds. The doctors told me that you'll be in a hospital bed for 30 days and you will not be back to normal for 6 months. That's if I get it again. It's just something that if you sat across the table from a doctor saying that or if you sat in a hospital bed while a doctor was saying these things to you, you would become ..... I'm not afraid to talk about it and I'll talk about it with anybody, but you are bitter about it, especially when you get somebody who goes ..... we met a person at Toe Jams. Adam was there and when I said something he held up a pack of cigarettes and went "Awww shut up." and Adam went "Why are you doing that. This kid almost died up there because of cigarette smoke." and he went "What does he know. Cigarette smoke doesn't cause cancer. You can't believe everything you hear." I mean I'd like to take that guy by the hair and drag him into a room of fifty people getting treated with chemotherapy because they had cancer and show him what it's like and show the 50 year olds, the 20 year olds, the 9 year olds, and the 6 month old people on hospital beds. It doesn't discriminate. It goes from when you're born .....it's just as bad as A.I.D.S. about not discriminating. Everyday I went to the hospital and there was a different aged person that I sat next to. From 13 to 6 months to 90 and it is something that nobody will understand unless you've either experienced it or you go and try to experience it and see what its like. And I'm not afraid to talk about it to anybody about what it was like.

## YOUTH OF TODAY

You guys were just talking about Youth of Today just recently. You were talking about how punk they were. You were sort of glorifying a part of their past, but I also noticed that you did a song about Ray Cappo.

N: Just because Youth of Today started off good doesn't mean that they were good in the end.

**What is the song about .....**

C: That song is semi tongue in cheek song because we tried, as hard as it was, we tried to take that whole issue, as we personally viewed it as a big joke. It was like, this is ridiculous. This is the most ridiculous thing that I have ever seen. 50 people that use to

go to hardcore shows dressed in robes now preaching Krsna. Selling beads and everytime a kid with a hardcore shirt walked through a park in New York they would accost them and say "Hi. Did you ever hear of the band **Youth of Today**. I'm friends with Harley from the Cro-Mags. Would you like some food? I have some free vegetarian food." Subway stations. Everything. We just ..... there are 7 or 8 lines in that song that are just the names of **Youth of Today** songs and we tried to re-arrange them. Just bad rhyme schemes and just like total tongue in cheek and there is nothing ..... I mean nothing deep, you know where you have to think about it.....

N: .....its just a total attack on what he did. That's what it is. Questioning his abilities to be the front man for this band and then take it one step too far and start this whole thing which is harmful. He started something good and then in his head he went crazy and started something harmful in my opinion. He's not crazy.

C: As most people ..... he can deny it all he wants, but at the time when **Youth of Today** was at its best, at the time he started becoming Krsna, he was probably one of the most powerful people in hardcore and



what I mean was he had the most people following him or he could start any new trend and it would catch on, which he did. He started many new trends during the existence of **Youth of Today** and we took that as when he took that power and he said "I'm going to be Krsna now." He took many people with him. He can deny it all he wants. They fell like dominos.

N: So many people go "Well I'm not into Krsna, I'm just spiritual."

K: Spiritually Conscious.

N: Spiritually conscious. I don't know what the hell that means. That's the most vague thing you could say in the world. It's stupid. End of story.

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# BORN AGAINST

Where did you get the name Born Against from....

Javier (Ja): It was ripped off.

Adam (A): There was an old Californian punk band from like 1979-80 called Born Against. They're on the poster that came with *Let Them Eat Jellybeans*, that said "these are other alternative bands you should check out". And they never did anything except they were like a party punk band. I read show reviews of them in really old *Flipside's* I got and I was like, "the name is too good to let go."

Sam (S): Our original name for the first three practices was Trying to Raise a Family.

From the interview in *No Answers*, you guys were talking about "the medium is the message". What is that....

A: It means even if we suck musically, at least we sell our records cheap.

(Ed Note: Laughter)

S: No it means that we're not gonna present ourselves as musicians in that if we fuck up, and you know, I run into people and throw water on people, that's part of the message. We're not into tame, plasticized music. You don't have to just present your politics between songs. Being in a band that's aggressive and really is a true hardcore band and not just a rock substitute is very much a political action. Especially these days, there's a lot of bands that are called hardcore and they're not - they are an offshoot of metal or they are some weird hybrid of Jane's Addiction and fuckin', you know, all these bands.....

Ja: When people have never seen us they don't know what to expect.

S: ...and that is making a political statement; an artistic statement that has political overtones. Also there's a lot of political stuff involved in the music industry. Even the small microcosm, even the punk industry which is a much tinier version of the



**This interview took place immediately following the Rorschach one.**



## ***I'm just glad that the first punk record I ever got was a Dead Kennedys record and not a fuckin' Shelter record.***

real music industry. And I know lots of good punk bands that allow their records to be sold for huge prices and that, to me, kinda destroys it. Bad Religion, for example, have great lyrics and stuff, but they don't put their money where their mouth is cause they play huge shows. And there are lots of other bands that operate on that same scale.

A: ....'cause they play huge shows for a lot of money.

S: I'm sorry, yeah, they play huge shows for lots of money. Nothing wrong in playing huge shows. And they sell t-shirts for 25 bucks and all the bullshit that goes along with it. They have bouncers beat up people, and there are a whole list of things that are evil about that type of show. And by playing shows where anyone can come, and it's only 5 or 6 bucks and by selling our records for 6 bucks, 7 if we're in a weird country like Canada, then we're telling people not only is it good to have a message with your music, but you can convey a message

through your actions, and you can present these ideas in economic form. We were talking a little bit about some of the corporate influence in hardcore. I heard about a Hawker Than Hardcore flyer. Were you guys responsible for that.....

A: Hawker is Hardcore was the show that they had. The company Hawker, which is a division of Roadrunner, which in turn has a distribution deal with one of the majors....

S: I'm gonna say MCA.

A: I'm pretty sure it's MCA. If it's not them it's Warner or CBS. The show at which I handed out the flyer was a showcase for all the Hawker bands. They flew bands out. They flew No For An Answer out. And they jacked the door price up from the typical CBGB's matinee from 5 dollars to 8 dollars. They didn't allow cameras or tape recorders in without permission, all this kind of crap and everyone was sucking it up. That was the first time I did these

flyers called *The War Prayer* and I just wrote all over it "Hawker sucks, Caroline sucks, Profile sucks, Revelation sucks, Combat sucks, In-Effect sucks." And then I just put a whole big thing about why I thought they sucked and I quoted Ignition. In one of their songs it says "The consequence of being heard, you can't control how they hear your words." (Ed Note: "Consequences" from *Machination* lp) meaning even when a friend of ours like Dan O'Mahony says, "Oh, I'm trying to reach a wider audience." Well, if you're reaching a wider audience for \$11.98 next to a Madonna record in the mall then there's not anything alternative or anything potent about it. So that's how you're not controlling how they hear your words. And I wasn't talking shit behind people's backs, cause I handed it to John Bellow the head of Hawker Records, who last time anyone checked was a coat check at Tower Records. S: After he left Hawker Records, I walked into Tower one day and this sort of small, rugged little man took my coat and I looked up, and it was John from Hawker. And it made me a happy American.

A: And I handed them to all the people in Wrecking Crew and No For An Answer was staying with us. So everybody knew where I stood and I had a lot of long discussions about it and started to make some waves and re-establish myself as the asshole I'd been known as.

**What were some of the ideas behind the protest flyer and how many have you done....**

A: I personally have done about, including the ones I did in peoples fanzines, 10 or 11 or 12. But it wasn't just me. Sam made a lot of waves by putting editorials and opinions throughout *Dear Jesus* when he changed it over from *Plain Truth*, about the same type of thing. My friend Dave Koenig, me and him were partners in crime on all that stuff. He had his 'In Memory of.' fanzine and he was always writing some half paranoid letter to *MRR* about stuff. What it said in the flyers, in the initial ones was just, think before you buy, think before you pay. You know, why are you going out there and buying your tickets in advance and standing on line like an idiot and going into see a rock concert with dry ice and stuff. Which is what they were having at The Ritz. Like they have these things, and they're not tongue in cheek at all, called the "Hardcore

Superbowl", at the Ritz.

Ja: And they get the shittiest bands from New York. And its before the superbowl, and its like \$12.50 to get in, and its like crap.

A: Each band gets paid \$50.00 except for the headlining band and they make like a thousand and the club takes the rest. And its like \$12.50 to get in and over a thousand people show up. I went to the first one because I got in free, and was trying to have an open mind even though I know I hated all that shit. The second one I went out and handed out another one of those flyers, and everybody that I knew was like "Adam you're going to get killed," because I went by myself. So I was handing these flyers that says "the Ritz sucks." And the first line was "Hey you, you fucking idiot standing in line there with your \$12.50 advance ticket to see a rock concert." And unfortunately people were too stupid to either read the first line or understand the first line. I think if people in that crowd were smart, they would've beat me up, cause they would've understood what I was saying. But everybody was too stupid to even understand the flyer. They just ended up all over the street.

S: I just bought the *Village Voice*, last

week's copy up here in Toronto and there's an ad in there for the Marquee, which has taken over some of the Ritz's audience. And they're having Budweiser presents **Killing Time** - the glorious reunion show or whatever - and that's just not an alternative, that's not hardcore, that's just shit. That's all it is. We're just trying to let people know that that is not alternative and we are trying to provide a real alternative, an option from the option. I mean this is crap. And the fact that there are kids going to these things called 'the superbowl' just reinforces all these mainstream American values and that's why during this little war that we had a couple months ago, there were people in bombers listening to **Prong** and **Suicidal Tendencies** because they had no idea that this was once a form of protest, a really powerful form of protest. I mean I don't even know how much chance there is for us to change most of those peoples minds but at least we're making the attempt to do that, no one else is. Even at that **Fugazi** show last night, a lot of those people were of the same mold as the so-called hardcore people in New York and most of those people I'd be totally happy if their brains were disconnected and they were harvested for their organs and needy chil-

dren could get their eyes and their kidneys and stuff.

A: Or even if you could just destroy their night. It's funny that **Fugazi** goes on and on about how you should watch out and respect people and not dive off the stage, when of all the crowds in the world, the crowd I would want to hurt the most is a **Fugazi** crowd.

S: There was so much smoke at that show last night.

A: I mean, yeah, Jesus Christ, if you're gonna talk about people getting hurt, respecting other people, what the fuck about all....I've been to 3 **Fugazi** shows - one, a very long time ago when they first started, one in their mid-period, and one yesterday, and all three of them I could barely breathe afterwards, I reeked afterwards, and smoking was not made mention of by the band. And there was perpetual babble from the stage about respecting peoples space, don't jump on people. I would much rather have a bruise than lung cancer.

S: It's kinda nitpicking on our part because part of my frustration with **Fugazi** is just, sort of, lost potential, because they do so many cool things, it just seems like when they don't do a certain thing, they fuck up. And yesterday, there were so many things that seemed like they needed to be said, especially to that audience, that weren't being done.

A: When you've got over a 1000 normal people at your show, I think the last thing you need to really worry about is whether people are jumping on their heads. The first two rows of people get their heads jumped on and everybody knows that's what happens in the first two rows anyway. You could've blown those peoples' minds wide open and said, "Man, this is why I wrote the song 'Repeater', its about how some people, not like you, live in neighbourhoods where they can't even go by the windows because they could get shot at. And this song is about how wimmin get raped without being laid on top of and held down. But they don't say that. They say, well, don't slam dance, you're going to give somebody a bruise. It's fuckin' stupid. We're generalizing and being judgemental, but the fuckin' people hanging out with wine coolers and Marlboros at those shows, even though they're singing along with the lyrics to **Fugazi** they don't understand.



S: They don't digest it. And they need severely to be fucked with mentally.

How successful do you think you've been with the flyer protests....

A: We showed up at a fuckin' show in Santa Barbara and a person who is now a good friend of ours named Jamie Billeg, does the *Fanzine That Had No Name*, showed up at our show in Santa Barbara and he's handing out a flyer called *The War Prayer*, and he said, "I know that its the same title as yours but I did it cause I really liked yours." And he wasn't copying anything that I had said in his, he just wanted people to know that it was

coming from the same general feeling or whatever. And it's not necessarily only our success, cause there are so many other people from ABC-NO-RIO involved.

S: Yeah, definitely, its not just us.

A: Okay, like there's this guy Ralph at ABC-NO-RIO, from Squat or Rot, and he always has some flyer that has his opinions on it, he's always handing out. Mike Bullshit started doing this in 1985, you know, and he had his ass kicked about at least once a year for it. And this guy, Dan Apathy, he used to do it in New York; he did *Smash Apathy Fanzine*, which I never met anybody who remembers, but he's had his ass kicked for doing it too. And this guy Abe Rodriguez who's in the band *Urgent Fury*, he used to do all these flyers called *The State of Fury*, which inspired, like *The War Prayer* and all that kinda stuff. When we went to hand out flyers at the *Shelter* show, it wasn't just me and it wasn't just Sam, there was like 25 people from ABC-NO-RIO, and there was like 15 different

flyers, 15 different individual, anti-religious flyers. That freaked me out. It was fuckin' awesome. And none of us even lived in the state the show was in. Everybody drove from between an hour and two hours, some people drove 3 hours to get to that fuckin' show, and hand out those flyers.

S: Punk is so open-ended that this is just one way of us taking matters into our own hands and it's just grassroots democratic action. If you're pissed off about something, and the editor isn't printing your letters in the local newspaper, you fuckin' make the flyers and hand it out to the people in the streets. Maybe if we haven't changed the minds of all the awful horrible people who are into the shit now, maybe at least we're letting people know. I mean, we're in a different country, and you know about it, so maybe we're letting people know that this is going on, and the people who are just getting into it now, you know, the 14 year olds, who just, like, got the

records at the mall and know that there's something going on but don't really know what it's about. I'm just glad that the first punk record I ever got was a **Dead Kennedys** record and not a fuckin' **Shelter** record.

A: Amen to that.

**Vermiform.** How did it start and who does it....

S: *Murders Among Us*. We wanted to put it out but we never had the fuckin' money and we sat on it for basically a year. I had all the tracks sitting in my closet. **Sheer Terror** was supposed to be on it. It was the 3 bands minus us and **Sheer Terror** and we said to our friend Dave Stein "Listen, we can offer you this

record. It's already made, we've got most of the artwork, we can get the rest of it pretty quickly.....

A: He (Dave Stein) did Combined Effort Records.

S: He did **Life's Blood** and **Absolution**. So he was getting publicity for two of his bands and we were assuming that **Born Against** was going to be a Combined Effort band. So he put it out. He had some conditions, one of which was that **Sheer Terror** got the bump which kind of aggravated us, but we got to put out our band on it which turned out to be a good thing. I'm really glad we didn't do it with **Sheer Terror**, even though they've done stuff that I've really liked, I don't think it would've come off well.

A: They were sort of on the slippery slope down to crappiness by that time.

S: Yeah, so he put it out and we had some arguments over the way it was handled but there was only one or two thousand the first pressing....



A: There was one thousand at first and then there was another one thousand on Combined Effort.

S: And then Sam's wealthy grandfather who was a bit player in the military/industrial complex kicked the bucket and Sam

got some money and Vermiform Records Inc. was officially started. After that I had the capital to get the stuff that we've had out. Eight releases altogether if you include zero which is the repress of *Murders Among Us* on strictly Vermiform. We've got a lot of stuff out right now, too much stuff, so we're going to try and hold back for a little bit and make back some of the money we put out. I'm definitely not approaching any new bands right now. Any of the bands we've worked with, we'll put out anything else they do. If Rorschach decides to do anything else....If Econochrist.....I don't think they will, I haven't talked to them since we put out the 7". I definitely fucked up several big parts of doing that and I owe them something big...a house or something. Cause I definitely screwed up some shit with them. If they ever approach me about doing something again, I'll in a second say "Yes." Charred Remains, which is Eric from Neanderthal, we're doing a 10" with them. And there's a very expen-

sive book project in the works with a friend of mine, Rich Unhoch, who's a really good photographer and that's gonna take a lot of capital which we have to re-make back from all these fuckin' albums we put out. So eventually the idea of Vermiform is to get into as much publishing stuff as it is music stuff. We're putting out a spoken word compilation that's going to be half live - half spoken word bands. We've only got one track which is from Eric from Neanderthal/ P.H.C./ Pillsbury Hardcore. The rest of the shit hasn't even been recorded yet. With that next release, which probably will be the next release, and maybe we'll try and have it out before the end of the year, tee hee, we're going to try and do that on recycled vinyl as an attempt to have the entire product be recycled, which would sort of free us up to be a lot snottier about the shit we're doing. And a lot more self righteous about, you know, political issues like recycled stuff.

**Is anyone else doing anything else other than Vermiform, ..... zinewise.....**

S: John does *Big Mouth*, a hardcore fanzine.

**John (Jo):** I have big motivation problems as far as things like that. I have 30 - 40 pages of excellent layout sitting in my house doing nothing for the past two years.

**S:** He gets an A for effort and a years supply of Turtle Wax.

**Jo:** I have 2 day spurts of enthusiasm every six months.

**S:** Whereas I am a creative genius. An idea comes into my head.....BAM it's done.

**A:** And I think that somewhere in the middle is me where I don't take on the responsibility of doing a whole fanzine. I do a page for everybody else's fanzine. I do a lot of that stuff. And that makes it a lot easier for you to be real brief and whip something out a lot quicker and once you give it to the other person, they're responsible for putting it out. That's pretty easy and a fun thing to do too. It's just a one page thing. And I usually call them *The War Prayer* so that I'm trying to make it consistent. And Javier is hoping to put out a compilation of live stuff.

**Ja:** ...and I consume a lot of food. I wanna start another band too.

**S:** As far as my fanzine shit goes, in order for it to survive, I have to get it on some sort of a regular basis. I know no one believes me when I say I'll do it but I'm going to get it to be a quarterly. Like the last two issues



I did two days afterwards I'm like, I'm never doing a fanzine again, I'm done, never. And obviously its not real but I got to get it regular.

A: ...and then Tim Yohannon calls me up and says he thinks it was great.

S: ....and Tim Yohannon will call and say your fanzine was good and I'll get a woody.

**Alright, who's got the krsna tattoo....**

S: Adam does. I have the Christian tattoo.

A: My tattoo is from a 19th century krsna woodcut or something like that. People refer to it like the karma picture. Its a human with an animal's head killing an animal with a human head. To me it says, "What if the shoe were on the other foot," basically, to quote an old cliche. To krsna's it says alot more about karma than I like to believe 'cause I'm not sure karma is a very fair or right way to look at the universe. But the fact that I have that at the same time being so vocal about being anti-krsna, isn't a contradiction to me. If you think about it, it shows, not to stroke myself, but that I'm a little bit open-minded, because I will take the good things out of Christianity, I won't say that everything about it is a complete crock-o-shit. I'm not so angry that I'm blind. Just because I like one part of something doesn't mean I'll shut my mouth about all the stupid shit about it.

S: A lot of the ideas presented in this band are just that we take the good parts of...you know the political side of punk rock, the straight edge side of it, there's a lot of good stuff floating around we take....

Jo: ....the musical muscle of commercial metal.

S: Yes, thank you. We take what we need and fart in the face of the rest.

A: Like I would say, just to elaborate on fucked up things, that I know that krsna's think that the design of my tattoo means is that they think that it means, "Don't go around killing animals or you might lower your karmic level down to the level of something inferior like an animal. You may come back as something inferior like an animal....

S: Or a retarded person or a womyn, god forbid.

A: Or someone with darker skin, you know, something like that, because they do have a caste system where krsna comes from, and it is based off of Hinduism which is part of the structure of the caste system.



## ***We're not into tame, plasticized music***

And part of karma is to say things, like when one kid that I met who had been involved in krsna when his mother got very sick and was on death's door the people in the krsna temple took the kid aside and said that, "Well you just gotta understand that your mom probably sinned in another life and she's paying for it now." And that's part of what I truly believe is wrapped up in karma for a lot of people who might get this tattoo.

S: When my friend Dan O'Mahony, his mom died and he used to be friends with Ray Cappo and he saw Ray Cappo at some show in California not long after and Ray said "Well Dan, you know, I would offer you my condolences but you know, as part of my belief system I can't offer you anything. But your mother must have done something to deserve this." And Dan basically said in not so many words, "Take a

flying fuck at a rolling donut Ray, your fuckin' tray is not locked in an upright position." You can justify anything with the laws of karma. There are people who go around saying "Well six million Jews, they must have done something wrong."

**Any final comments ....**

S: Wedge yourself into a building and lather yourself with fluff.

Jo: Javier doesn't approve.

S: ...and listen to lots of metal and don't listen to **Husker Du** cause they're wimpy.

A: Hey man, think for yourself, be yourself. Don't stab your friends in the back and think for yourself, be yourself. And fuck, off the pigs. On your bike Maggie, bollocks to you. Put that in.

S: Fuck you Reagan.

A: Fuck Reagan and Thatcher, fucking fascist pigs.

# Parliament Lights.

Is it mere coincidence that a brand of cigarettes is named after the primary decision making body of the government? Since 1954 the Department of Health and Human Services (H.H.S.) has allowed the Tobacco Industry Research Council to promote cigarettes as a safe product. This "right to deceive" was backed up by the Federal Trade Commission in a recent court battle. However records from the Tobacco Institute's public relations firm, Hill & Knowlton, are now open at the Wisconsin State Historical Society. There are boxes of incriminating corporate records for virtually all the cigarette manufacturers proving that not only have they been lying to the public for 38 years, but they also recruit children as their major consumer group.

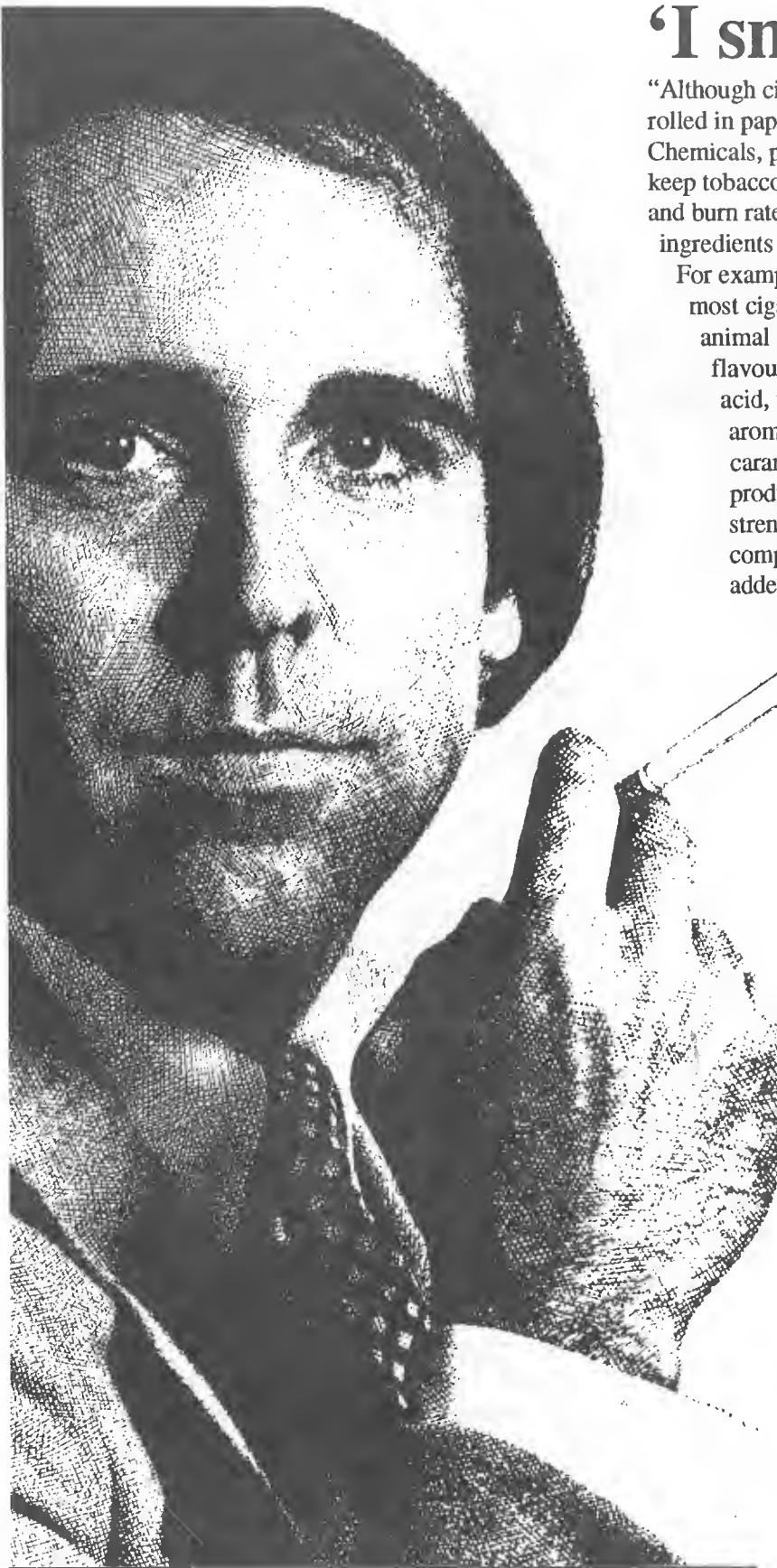
The cigarette industry tries to build sympathy for itself by fooling the public into believing that it is the most heavily regulated industry. The truth of the matter is they need not comply with the Consumer Products Safety Commission, the Controlled Substances Act, the Federal Hazardous Substances Act, the Food and Drug Administration, or the Toxic Substances Act. Only the Federal Trade Commission has had periodic and limited authority over the years. The only Department that ever got anywhere as far as finding out what is in the cigarette was the H.H.S.. Under a 1984 law, that got watered down, cigarette companies are required to list their additives (without specific information) and this information is treated like a state secret, that is, public disclosure is against the law. This has created a situation of special

privilege whereby the tobacco industry is virtually untouchable. Even well meaning congressional initiatives rarely ever get out of the committees and if they do they don't survive the lobbying counter-attack.

So what about this name Parliament? With all the exclusive rights that the tobacco industry has operated under all these years is it any wonder why they would choose such a name. It is brutally honest. An industry with this much political clout could easily be mistaken for the government and they are so sure of themselves that they boast the fact with their name.



**WARNING:** These Warnings, Despite Congressional Intention, are Far from Being Effective. The Placement and Printing of Warnings Minimize the Attention they Get. Research Shows that the Warnings are Rarely Noticed and Poorly Recalled. Recent Changes Require a Rotation of Four Different Warnings and Less Ambiguous Language but Even These are All but Illegible on Billboards or Transit Ads, and are Totally Absent in Tobacco-Sponsored Sports Events, like the Players Challenge Tennis Tournament. Warnings have Proven Effective in One Respect, Allowing the Firms to Totally Avoid Payment to Victims of Smoking-Induced Diseases.



## 'I smoke for the lie'

"Although cigarettes appear to be nothing but tobacco rolled in paper, that has never been completely the case. Chemicals, plant extracts and other ingredients are used to keep tobacco moist and fresh and to control taste, odour, and burn rate. These chemicals make up 8 percent of the ingredients and quite a few of them are cause for alarm.

For example, shellac, acetone and turpentine are used in most cigarettes as are acetaldehyde and glyoxal, both animal carcinogens. Then there's licorice root, a flavourant and moistener that contains glycyrrhizic acid, which produces cancer-causing polycyclic aromatic hydrocarbons when burned. When heated, caramel and other sugars used to flavour cigarettes produce catechol, a co-carcinogen (a compound that strengthens the effect of other cancer-causing compounds). Several natural amino acids that are added to tobacco are converted to suspected

carcinogens when heated, according to scientists at the American Health Foundation.

With or without additives, there

is no question that tobacco smoke causes lung cancer, heart disease and other ailments, health officials say. But whether additives increase the risk is of great interest, because their use is believed to be heaviest in the low-tar and nicotine brands that are promoted as safer. The use of additives accelerated scares of the 1950's and 1960's, threatening the cigarette makers with a disastrous loss of customers. The industry responded by introducing "lighter" brands to help worried smokers rationalize their habit. But the light brands—which used milder tobacco, dense filters and ventilation holes to dilute the smoke—lacked the strong taste to which smokers were accustomed. So the companies turned to additives to fortify the taste. As a result, health officials say, the brands purported to be safest are those most heavily laced with secret additives."

*Myron Levine,  
The Nation.*

## 'I smoke to die'

Warning: The Surgeon General Has Made it a Crime to Disclose the List of Additives That are Currently Killing YOU in Cigarettes.

# Murder Incorporated

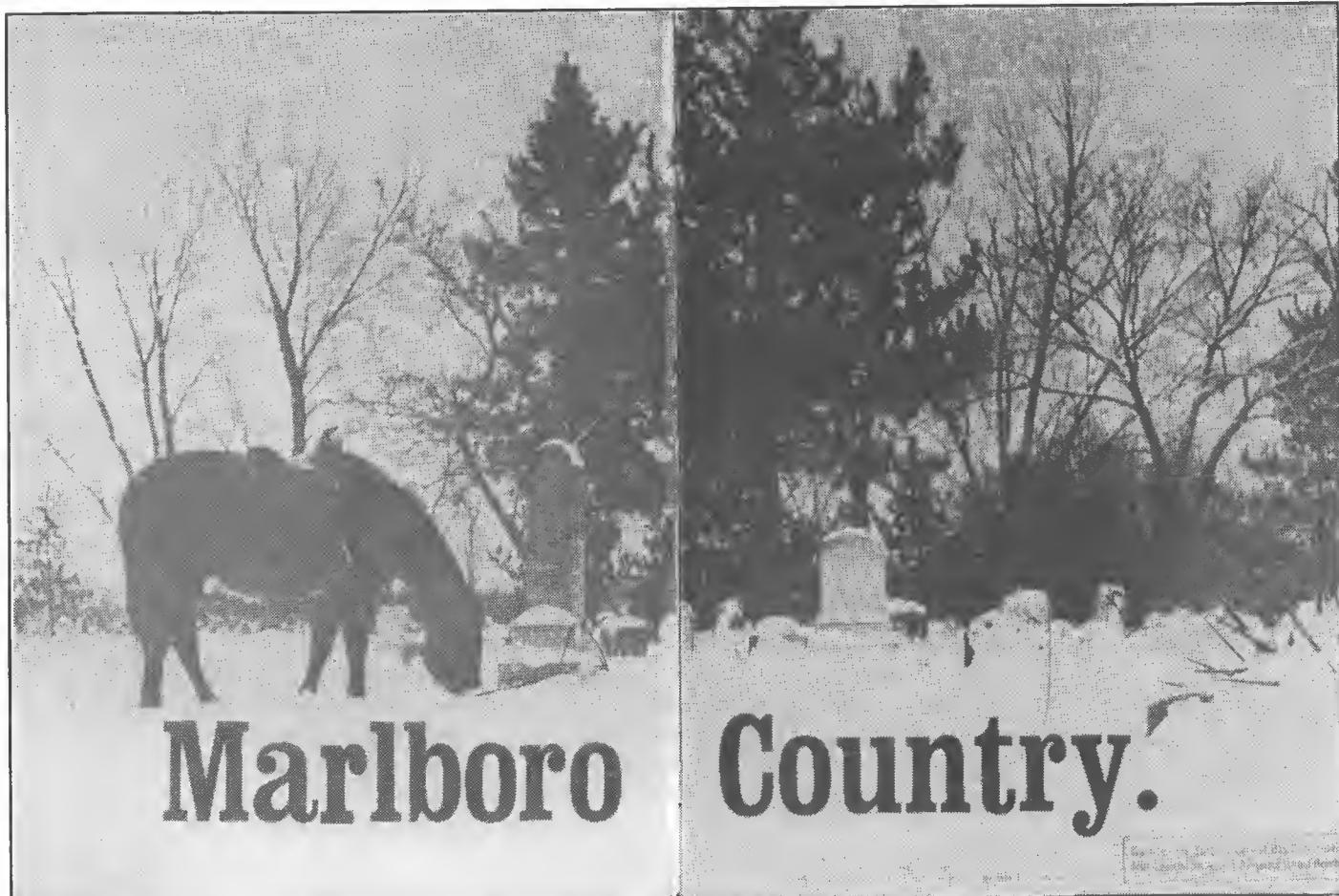
Tobacco companies have spent billions of dollars and half a century trying to link smoking to the best things in life. Their ad image is crisp, clean, cool. Snow-topped mountain peaks to wide-open prairies, these capitalists without conscience try to sell their lie, and hope you buy. It's not easy to sell the deadliest consumer product on the planet, but they have an angle. Hook 'em when they're young and ensure a steady source of income until the consumer kicks off prematurely because of some disease the product is responsible for. Sell them freedom, independence, style, love, emotional security, whatever it takes to create a robotic consumer, one who'll not only pay with his life, but will do so eagerly.

To ensure a lifetime of revenue for the manufacturers of death, children are the choice promotional target. The U.S. tobacco industry spends \$9 million a day on advertising. (Richard Pollay, "Blowing away the smoke screen", *Adbusters*, Vol. 2, No. 1, p. 77) "Young smokers represent the major opportunity group for the cigarette industry," said Canada's Imperial Tobacco. (*Ibid.*) Advertising targeted at children appeals to their urge for independence. Marlboro ads especially use this tactic. Their cowboy is a symbol of independence - no bosses, parents, teachers or authority figures of any kind to spoil the dream. Selling such an

addictive and lethal substance as a symbol of independence is both ironic and highly deceptive. The tobacco companies are well aware of how successful their strategies are. R.J. Reynolds found that, "however intriguing smoking was at 11, 12 or 13, by the age of 16 or 17 many regretted their use of cigarettes for health reasons and because they felt unable to stop smoking when they wanted to." (*Ibid.*, p. 78)

Aside from linking smoking with independence, tobacco companies have, strangely enough, directed their ads at those who may be concerned about their health. Thus, we're likely to see pure, clean environments with trim, healthy, beautiful smokers fit and ready for athletic challenges. These images offer reassurances about health and promote the social acceptability of smoking.

**A**lso in line with their deceptive advertising, is their claim that filtered products are safe. Because of health concerns, the tobacco companies were threatened with a loss of sales in the 1950's and 60's. They responded by introducing "lighter" brands to help smokers rationalize their habit. Such brands used mild tobacco and dense filters, and as a result the cigarettes didn't have the strong taste to which smokers were accustomed. Initially, filtered brands such as *Pall Mall*, *Chesterfield* and *Lucky Strikes*



used higher tar and nicotine contents than the unfiltered versions to compensate for the blander flavour. Now the industry uses cancer-causing additives such as shellac to solve the taste problem. Furthermore, there were problems with the filters. Brands like Kent used filters initially made from asbestos, under the trade name of "micronite." (*Ibid.*, p. 78) The irony of all this is that those cigarettes that are marketed as being the safest, are actually the deadliest.

Not all advertising has been targeted at children obviously. A marketing executive quoted by the U.S. Federal Trade Commission said: "Market expansion in this industry means two things: kids and women. I think that governs the thinking of all the companies." (*Ibid.*, p. 77) Wimmin have been targeted since the 1920's, when *Marlboros* were "Mild as May." *Virginia Slims* tell todays wimmin, "You've come a long way, baby," but in reality things have changed very little. Wimmin, like men and children, are sold addiction and death by ads that present cigarettes as symbols of freedom and style.

Smoking affects wimmin in more ways than men, putting them at risk for invasive cervical cancer, miscarriages, early menopause, and osteoporosis, among other disorders. Every year since 1985, at least 126,000 Amerikan wimmin have died from the effects of smoking (10,000 deaths in Canada). (*Ibid.*, p. 75) Other special health hazards wimmin face are reduced fertility and increased menstrual disorders. Wimmin who smoke and use birth control pills are thirty-nine times more likely to suffer from heart disease or stroke than non-smokers or non-pill users (Canadian Council on Smoking and Health pamphlet).

So why aren't wimmin getting the message? Perhaps some of the fault lies with wimmin's magazines. Many such publications are filled with ads that glamourize smoking. These ads are often placed next to articles on health and exercise, featuring models that are slim, elegant and sexy. And if one were to rely on these magazines as their only source of health information, they might never know that smoking is harmful. A study by Lauren Kessler, of the University of Oregon, published last year in *Journalism Quarterly*, surveyed six large-circulation wimmin's magazines that also regularly report on wimmin's health issues. They were *Cosmopolitan*, *Good Housekeeping*, *Mademoiselle*, *McCall's*, *Women's Day* and *Ms.* All except *Good Housekeeping* ran cigarette ads. From 1983-1987 not one of them published any full-length feature, column, review, or editorial on any aspect of the dangers of smoking. During this same period, as lung cancer

## NEW VIRGINIA STINGS 150's

Today's woman isn't satisfied with sneaking a smoke on the kitchen porch. She needs a cigarette whose image matches the obsessions we've engineered for her—from the all-too-obvious symbolism of the "extra long" shape to the anorexic models we use in our ads.

- A cigarette like her day at work—lengthy yet fast-burning, bland but with a harsh aftertaste.
- A cigarette that seems to ease her through the frenzied, smiling boredom of the modern office even while it eats away her lungs.
- A cigarette that helps her swallow any angry refusals or shrieks of despair.

She needs Virginia Stings 150's.

Suck on that, baby.

SURGEON GENERAL'S WARNING: Quitting Smoking Now May Reduce Your Usefulness To Business.



GRAPHIC: Louis Michelson

surpassed breast cancer as the number one cancer killer of wimmin, not one of these magazines mentioned it. Kessler found thirty-four articles about breast cancer, which is unrelated to smoking, but none on lung cancer. *Cosmopolitan* and *McCalls* actually published short items associating smoking positively with weight control (Pollay, *Adbusters*, p. 75).

Can the tobacco industry really have that much power as to influence the content of such magazines? You bet. While cigarette advertisers may not require editors to promote smoking, they do cancel ads if editors insist on running copy detailing the health hazards of it. And the kind of economic clout the industry has is enormous. Given the fact that the big tobacco companies are conglomerates, revenues from both food as well as cigarette ads are now at stake when editors don't tow the line. For example, Philip Morris, Inc., owns *Kraft Foods*, *Miller Beer*, *General Foods*, *Maxwell House coffee*, *Post cereals*, *Oscar Meyer*, *Minute*

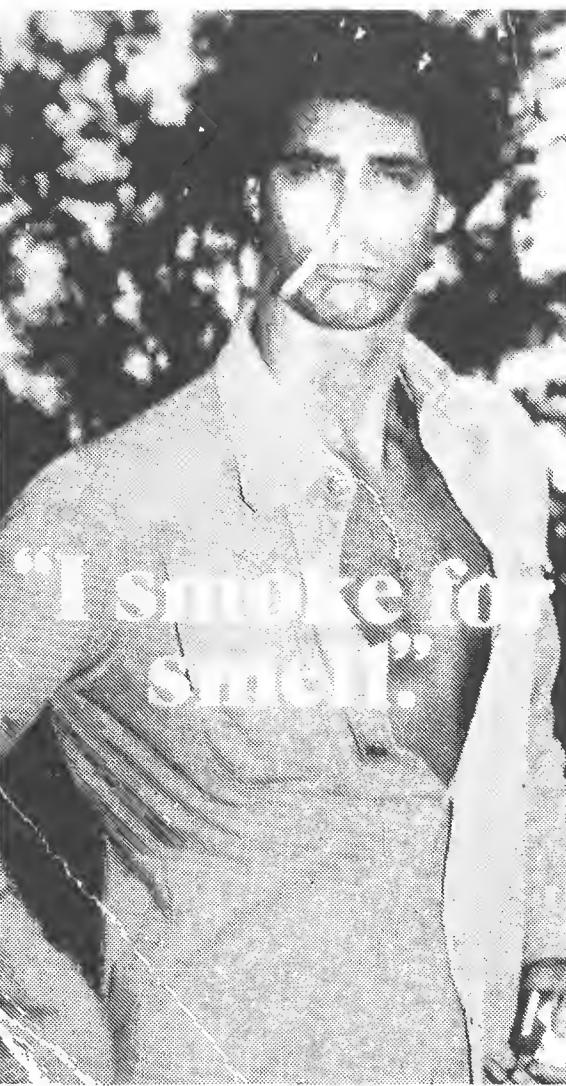
Rice, Lowenbrau, Jell-O, Tang and Cool-Whip. According to Dr. Ezra Davidson, president of the American College of Obstetricians and Gynecologists, "The refusal of many women's magazines to publish articles on the health risks of smoking to protect the interests of their advertisers is disgraceful." (*Ibid.*, p. 76).

But there are examples that serve as powerful reminders to the rest. The world's largest ad agency, Saatchi and Saatchi, offended R.J. Reynolds in 1989 by writing an ad for Northwest Airlines announcing a no-smoking policy. The ad agency lost 84 million dollars of business, not from cigarette advertising, but from Nabisco Brands, owned by R.J. Reynolds (*Ibid.*, p. 78).

There are many such examples. But what are we to do about it? By using consumer purchasing power, we can appeal to the industry giants in the only language they understand. Participate in the Philip Morris Boycott. It calls for a boycott of three of their most popular non-tobacco products: *Miller Beer*, *General Foods' Raisin Bran* and *Kraft Philadelphia Cream Cheese*. Likewise, until they liberate themselves from their dependency on tobacco ad revenues, there is the 'Dirty Dozen' Boycott; a boycott of the twelve largest U.S. magazines accepting cigarette ads: *Sports Illustrated*, *People*, *TV Guide*, *Time*, *Newsweek*, *Better Homes and Gardens*, *Family Circle*, *Women's Day*, *Playboy*, *Cosmopolitan*, *U.S. News and World Report* and *McCalls*. Of course, you can always write Philip Morris Chairman Michael A. Miles directly and explain what you think about his company's sleazy advertising tactics and deadly products. Write: Michael A. Miles, Chairman, Philip Morris Companies, Inc., 120 Park Avenue, New York, New York, 10017. Ad bans work because advertising works and is a necessary part of corporate strategy. Many people, especially smokers, believe that the United States would ban cigarette ads if cigarettes were highly hazardous, and that the lack of a ban implies that the products hazards aren't too severe (*Ibid.*, p. 79).

Each year 35,000 Canadians die prematurely from the effects of smoking. Smoking is a major cause of coronary heart disease, lung cancer, esophageal cancer, oral cavity (lip, tongue, mouth, pharynx) cancer, chronic bronchitis and emphysema. It is a cause of stroke, a probable cause of peptic ulcer disease and associated with gastric cancer. It is a contributory factor for bladder cancer, pancreatic cancer and renal cancer.

I could go on and on about the obvious dangers of smoking but it's likely that you've heard it before. And if you're still smoking it's also obvious that you care little about your health. But what



about my health. Because of your disgusting habit I, as a non-smoker, am put at an increased risk of developing cancer. Second hand smoke causes 5000 lung cancer deaths among non-smoking Americans each year. Second hand smoke can directly affect an unborn baby's health, causes headache's, nausea and discomfort in non-smokers and can trigger asthma attack. Tobacco smoke puts into the surrounding air 50 times the amount of carcinogens (cancer-causing substances) as inhaled by the user. Infants have twice the rate of ear infections, coughs, colds, pneumonias and bronchitis in their first year if parents smoke at home. These are FACTS. There is no controversy regarding the deleterious effects of cigarette smoking. If you smoke and think you're only hurting yourself, you're wrong.

If you don't care about your own health or the health of other human beings, it's unlikely that you care about the well-being of non-human animals, but here's a few more things to consider. The medical community has known for years that smoking causes cancer plus a number of respiratory ailments, yet animal research continues to this day. Why are animals being subjected to barbaric and useless experiments, when there is supposedly not enough money to fund drug and alcohol rehabilitation clinics? In the United States the Alcohol, Drug Abuse and Mental Health Administration (ADAMHA) spends hundreds of millions of dollars each year to addict animals to drugs, alcohol and tobacco. Frederick Goodwin, the new ADAMHA Director, has gone on record to say that he wants more "basic research" even if it's of no benefit to humans (In Defence of Animals Fact Sheet: Animal Addiction Studies). Says Charles Kuell, Ph.D., "Hundreds of thousands of animals and tens of millions of dollars for addiction research have not yielded one iota of information that I can use when, in my capacity as a psychotherapist, I struggle with the complexities of a human addict." (In Defence of Animals Fact Sheet: Focus on Harvard)

So both the director of the administration that is mainly responsible for animal research as well as physicians themselves agree that animal testing is useless. So why does it continue? I can only surmise that their motivation is money. Last year, the ADAMHA budget alone increased by more than 50 million dollars (See above reference) This should keep several thousand sadists busy this year performing their repetitive and useless experiments. And what is the fruit of their labour? What shocking revelation do they expect to unleash on the world? That smoking is bad for you? That it causes cancer?? The only progress being

made that I can see is that they're coming up with more and more inventive ways of torturing animals. Dr. Samuel W. Hunter; Dr. Doin-Bernardez and Victorine Long, M.S., at St. Joseph's Hospital, St. Paul, Minnesota, mutilated dogs by extending a graft from the bronchial tube through the chest to the outside of the dog's body. With every breath the dogs were forced to take smoke into their lungs, until they died of collapsed lungs, infections and pneumonia (Hans Ruesch, *Slaughter of the Innocent*, p. 127). There are hundreds of graphic examples illustrating the cruelty of the vivisectionist method, but I'll leave you with that single image of a dog choking to death on a product that corporations have addicted human beings to.

The vivisectionist and his supporters will argue that although nothing new may be learned about the diseases caused by smoking, there may be something they can learn about addiction itself. The New England Anti-Vivisection Society published a pamphlet entitled, "Through the Laboratory Door." In it they responded to that assertion in this way: "Artificially creating addiction in animals has done little to ameliorate or reduce this country's drug and alcohol addiction problems because animals do not always respond to addictive substances as humans do, nor do they experience the psychosocial pressures that play a major part in causing addiction in people." In short, animals don't smoke, so studying an animal that has been artificially addicted to tobacco is pointless and stupid.

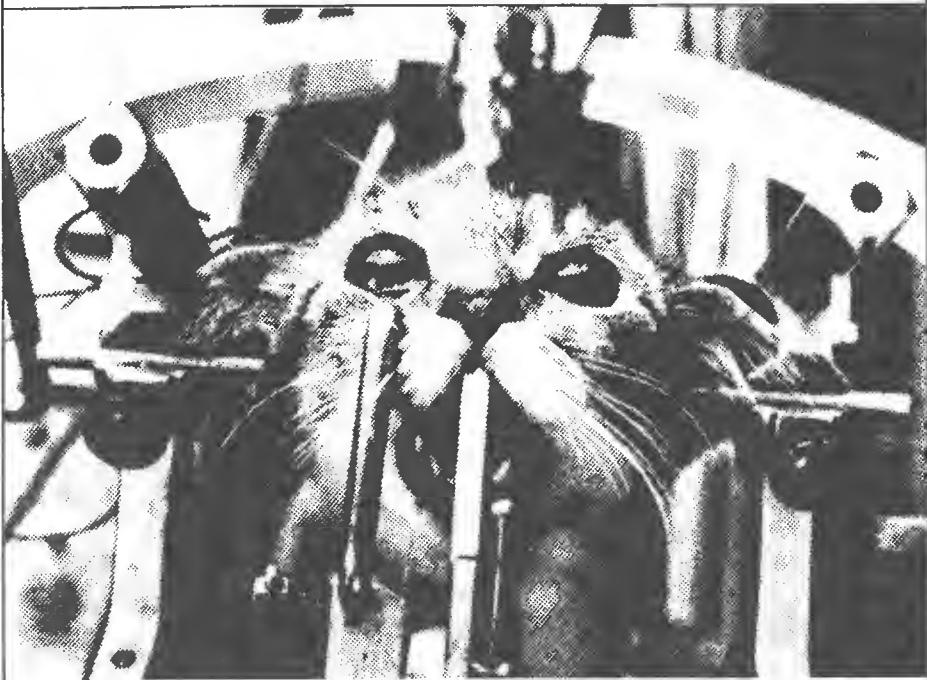
There is no argument that can be logically made for vivisection of any kind. I would say that toxicity tests and addictive research experiments on animals are the most fruitless of them all. There is nothing new to be learned from torturing our fellow creatures. If you're reading this and wondering what you can do, here's a brief list:

First, if you live in Canada, you can call Elmer Buchanan, Minister of Agriculture and Food at (416)326-3067 and ask why he supports pound seizure. Dogs are one of the most frequently used animals in this type of research and many of the victims of vivisection come from animal shelters. Call Elmer and express your opposition to pound seizure and ask for a written reply to your inquiry. Also, please fill out and mail in the postcard included with this zine, generously donated by Action Volunteers For Animals. If you didn't get one, write me and I'll send it to you. For those of you who crave statistics, a 1980 National Survey of Laboratory Animal Facilities and Resources put the number of

dogs used in research during a 12 month period at 200,000. According to Richard Ryder in *Victims Of Science*, dogs account for 38.1% of toxicity research, second only to rats.

Other things you can do to help include: writing letters to newspapers alerting their readers to the unnecessary cruelty; participating in boycotts, such as the Philip Morris one; marching in demonstrations; cassette tape and vinyl benefits and benefit gigs; and of course, let's not forget liberation raids and sabotage against the guilty scum, the most direct way of dealing with the problem. Oh, I'm sorry, I almost forgot, the most obvious action that you can take to demonstrate your solidarity with your fellow creatures as well as your opposition to big business is to QUIT SMOKING, DAMMIT!!

## THERE'S NO SUCH THING AS AN UNWANTED PET



Just ask the researchers who used over 2,200 lost pets from pounds and shelters last year.

Ontario law allows research labs to take dogs and cats from your pound for use in experimentation. We want this to stop now!

**There's no time to lose. Please call:  
The Minister of Agriculture and Food, Elmer Buchanan  
(416) 326-3067  
AND Premier Bob Rae, 325-1941.**

Yes, I think our pets deserve better. To help continue the fight, here's my donation:

\$25.     \$50.     \$75.     \$100.     Other \_\_\_\_\_

Please send more information.

Name \_\_\_\_\_ Address \_\_\_\_\_

City \_\_\_\_\_ Postal Code \_\_\_\_\_ Phone \_\_\_\_\_

Animal Alliance of Canada 221 Broadview Avenue,  
Suite 101, Toronto, Ont. M4M 2G3 Phone (416) 462-9541, FAX 462-9647

# Enjoy the cancer-causing effects of tobacco without the smoke.

The lethality and hypocrisy of chewing tobacco is memorably illustrated by the story of an Oklahoma boy named Sean Marsee. Like many professional baseball players, Sean used cancer-causing smokeless tobacco. He was a closet "snuff dipper" at 12 (his mother said he had been given free samples at a rodeo) and became addicted or habituated to United States Tobacco Company's popular Copenhagen brand. In high school,

where he fulfilled his ambition to become a medal-winning track star, he didn't particularly worry about his habit, figuring that the snuff couldn't harm his lungs as cigarettes would. In 1983, when he was 18, he developed cancer in the middle third of his tongue, near the groove on the right side of his mouth where he had kept his quid of Copenhagen. After three rounds of mutilating surgery he died in February 1984, at the age of 19.



The smokeless tobaccos. Just as deadly as smoking.

**Adversity** - PO Box 1751, Torrington, Ct., 06790

**Anti Fanzine** - c/o Reypeacebravo, No. 123, Sigulo Subdivision #4023, San Pedro, Laguna, Philippines

**A Plea for Sanity** - 5503 Boxhill Lane, Baltimore, Md., 21210

**Arm the Spirit** - PO Box 57584, Hamilton, Ont., L8P 4X3

**Assault with Intent to Free** - PO Box 8722, Minneapolis, Mn., 55408

**The Big Takeover** - 10 Dahl St., Warren, PA., 16365

**Confuzed** - PO Box 41054, Dixie Rd., Mississauga, Ont., L4W 4X9

**Crimes of Survival** - POBox 4402, Stn. E, Ottawa, Ont., K1S 5G4

**Crunchface** - POBox 482, Akron, Ohio 44309-0482

**Dear Jesus** - PO Box 1145 Cooper Station, New York, New York, 10276

**Drowning in Toxins** - 62 Centennial Dr.,

## Publications Received

Port Hope, Ont., L1A 3T2

**Dysgenic** - 52 Ravine Park Cres., West Hill, Ont., M1C 2M4

**Ecomedia** - POBox 915, Stn F, Toronto, Ontario M4Y 2N9

**Enemy's Voice** - Zum Logbusch 52 B, 5600 Wuppertal 1, Germany

**Excess** - 7 Wayne Ct., Wharton, N.J., 07885

**Exedra** - 6660 Abrego Rd. Apt 15, Isla Vista, CA., 93117

**Femzine** - 2 Bloor St. W., Suite 100, box 120, Toronto, Ont., M4W 3E2

**Fragments of a Silent Scream** - PO Box 195, Mesa, Az., 85211

**Keloid** - 9331 Raintree Rd., Burke, VA 22015

**New Soul** - 197 Hunter St. W., Box 29, Peterborough, Ont., K9H 2L1

**Profane Existence** - POBox 8722, Minneapolis, MN., 55408

**Resistance** - POBox 790, Stn A, Vancouver, BC., V6C 2N6

**Ship Of Fools** - POBox 2062, Westminster, Maryland 21158

**SNAFU INT.** - 845 Elizabeth St., Wallaceburg, Ont., N8A 3A3

**Snotrag** - PO Box 1330, Hagersville, Ont., NOA 1H0

**Something Smells** - POBox 20161, Barrie, Ont., L4M 6H2

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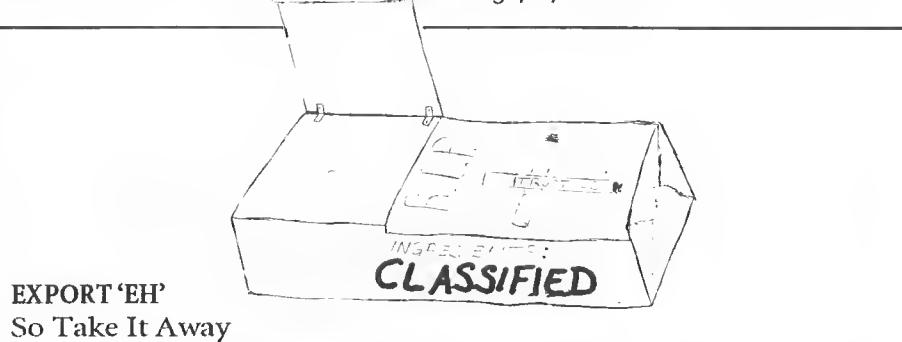
**Tunga-Tunga** - 3329 Lonefeather Cres., Mississauga, Ont., L4Y 3G6

**Vagina Dentata** - 212-440 Rathburn Rd., Etobicoke, Ont., M9C 3S7

**Wind Chill Factor** - POBox 81961, Chicago, Il., 60681

### Choking Industry References

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- "Cigarette Smoking and its Effects" by Sherrill Game and Paul Devenyi in Addictions: v. 18, no. 3, Fall, 1971.
- The Cigarette Underworld edited by Alan Blum. Published by Lyle Stuart Inc., Secaucus, New Jersey (1985).
- Health effects of involuntary Exposure to tobacco smoke.
- "Life, Liberty, and the Pursuit of New Addicts" by Lyle Neff in Adbusters: v. 1, no. 4.
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- "Third World faces cancer surge" by John Maurice in The Toronto Star.
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- "What goes up in Smoke?" by Myron Levin in The Nation: December 23, 1991.



### EXPORT 'EH' So Take It Away

Tobacco Additives are a right-to-know issue. Legislation to require public disclosure of additives recently failed, but Senator Kennedy is trying again. His omnibus anti-smoking bill, introduced in May, would require cigarette manufacturers to list for the Department of Health and Human Services all additives and their quantities by brand. They would also have to list ingredients on cigarette packs or package inserts — although to mollify the companies, additives deemed trade secrets would not have to be listed by name. Even so, the measure is probably headed for defeat.

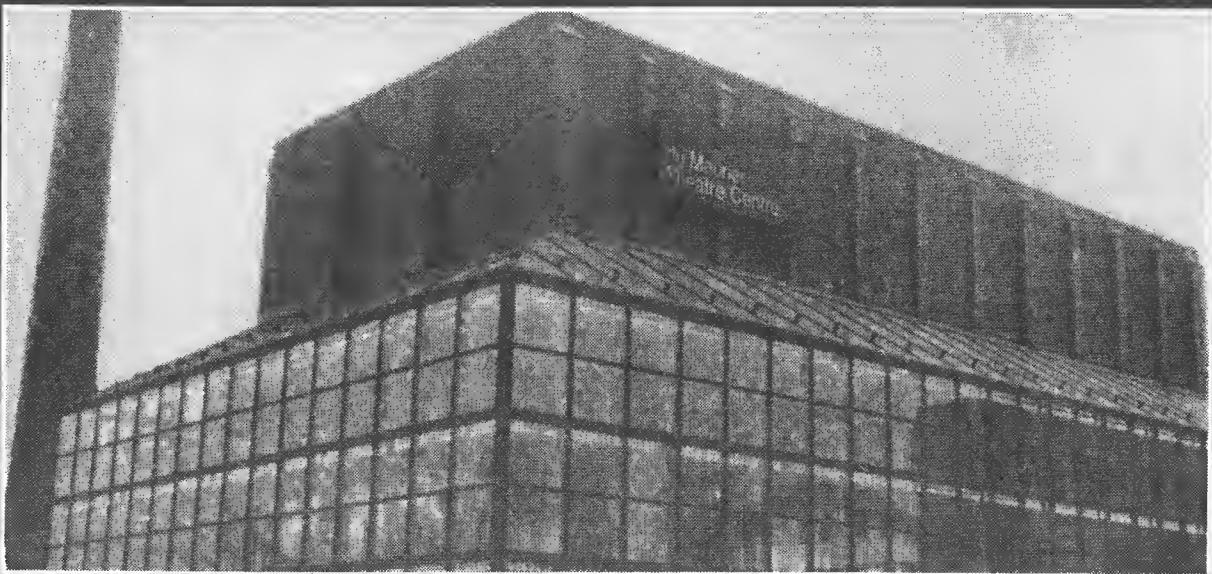
Meanwhile, the cigarette makers continue to insist that the ingredients they use are of no real interest to anyone, other than competitors. However, the recent experience of Canada casts doubt on such assertions. Since 1989, all manufacturers of cigarettes sold in Canada have been required to list by brand all additives and the quantities used. The information has been provided to Canadian health officials but not to the public. But U.S. tobacco companies are taking no chances. When the requirement took effect, R.J. Reynolds staged a temporary retreat, pulling its brands out of Canada. After a while Reynolds came back — announcing that it had reformulated the brands so the Canadian recipe was different from the American. Philip Morris, the world's leading cigarette maker, took more drastic action, permanently withdrawing from the Canadian market. American brands account for only about 1 percent of Canadian cigarette sales. But even that translates into tens of millions of dollars.

Said Neil Collishaw, until recently director of the tobacco products section of the Canadian Department of Health and Welfare: "The question that I think I would ask if I were an American is, what is it that American tobacco companies don't want the

Canadian government to know about American cigarettes, to the point where they're willing to stop shipping their product to Canada altogether?"

**WARNING:** It is a Crime to Disclose  
the Additives Used in Cigarette Brands

# vULTURE CULTURE



To counter the advertising ban on cigarettes, tobacco companies have preyed upon the arts. Industry sponsorships are propaganda for the outlawed. This charity type of promotion allows these murder corps. to exploit an industry in need. However corporations have always invested a small percentage of their profits into worthwhile projects — museums, art galleries, theatres, etc. — to bolster their public image. They hope we'll associate their brand names with the good things in life and forget that their products mean death. Nonetheless, there is an old adage that says charitable donations are best given anonymously, so as not to indebt the recipient. The du Maurier Theatre Centre on Toronto's Harbourfront warns you that this isn't exactly charity. Through the theatre, du Maurier sponsors vocalists, while their products leave many others with throat cancer. They sponsor musicians and dancers from Africa and Latin America while they exploit these places as new markets. The cultural imperialism of these western multinationals is expected to raise the annual number of cigarette related deaths by 6.5 million, in the developing world alone. That spells genocide. Du Maurier pumps a lot of money into improving their public image, but let us not forget the true nature of their business is murder.



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## CHARITY FRONT



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